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This compilation of resource materials for the teaching of written composition in grades K-6 is based on the assemptions that the desire to write frequently results from the enjoyment and stimulation derived from reading what another has written; that children's literature offers the pupil contact with master writers; and that this contact may be systematically encouraged and developed by the teacher. Chapter 1 explains the function of structure in written composition. An extensive second chapter cites and discusses 15 children's literature selections divided among units for two educational levels (K-3 and 4-6) and for advanced students. Children's expected achievement levels, objectives, and suggested learning experiences are given for each selection. Chapter 3 contains two illustrations of the use of literary models: the first illustration presents 12 sample lessons for fifth-grade children, and the second is comprised of items from a test on understanding figurative language used experimentally with 145 sixth-grade children. An annotated bibliography of books for children concludes the volume. (LH)

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USE OF LITERARY MODELS IN TEACHING WRITTEN COMPOSITION

GRADES K-6

ENGLISH CURRICULUM STUDY CENTER

UNIVERSITY OF GEORGIA, ATHENS, GEORGIA

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Athens, Georgia

1968

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Preface

Writing is a complex behavior, involving the full range of thought processes, communication, and physical action. The writing act requires a practical synthesis by the writer of material in the form of ideas and feelings from many fields, the selection of concepts and generalizations from many disciplines, a restudy and reorganization for specific use in writing. It belongs uniquely to the writer. It is his very own, unlike that of another.

Many times the writer is unable to see the effect of his writing on his audience, he can only imagine what the interaction with others will be. It is inefficient and unrealistic to expect the novice to achieve his own synthesis of many disciplines contributing to writing, and to analyze and improve his own writing behavior without systematic help from experienced writers and teachers who have specialized in the content and process of writing.

As behavior, writing is subject to analysis, change, and improvement. Individuals vary greatly in their ability to write and in their readiness to adapt their behavior in appropriate directions. In the past teachers have failed to grasp the complexity of the writing process, the subtleties and nuances of thought to be conveyed by writing and have permitted their pupils to set low standards for their writing behavior. Too frequently, practice in writing occurs under conditions of stress, to complete a teacher assignment or to attain a degree of skill in a given prescribed convention, rather than to satisfy a specific goal toward improved writing.

Assuming that the desire to write has come often as a result of the enjoyment and stimulation from reading what another has written, the body of writing known as children's literature offers the pupil the possibility for contact with master writers. This association may be systematically developed by the teacher. Learning to compose may properly include an apprenticeship under master writers.

Beginning writers have usually had experience with a limited number of writing models, under conditions where their concerns for writing were more casual than systematic. Frequently the models have been selected for reasons other than excellence in writing. Individual styles of writing should be analyzed carefully and adapted to varying purposes.

Practice in writing should include a gradual induction into the composing process. It should be viewed not as a total immersion of the writer in the process of composing but as a period of concentration upon selected competencies such as the behavioral analysis of writing, establishing pre-conditions for writing, and the organization of writing content. Because writing is a complex process it is necessary to concentrate practice on one or another feature at any given time as a systematic way of proceeding, but in any given sequence of teaching all features are treated together as a whole.

Practice in the behavioral analysis of writing and learning is to encourage the writer to think in terms of the variables of behavior, the measurement and interaction of these variables in the writing process. The writer should be encouraged to think experimentally, to make a process analysis in terms of prediction and control.

Writers under guidance can learn to analyze, criticize, improve and control their own writing behavior. The teacher should make a conscious effort to provide opportunities for self-evaluation, to establish a persistent mood of self-criticism. One way of accomplishing this is to treat the writing process as an experiment: set objectives, select material for accomplishing the objectives, adapt methods of writing to the material, and devise ways of evaluating the written product.

Writers fail for a number of reasons which are not easily classified because they involve the full range of human behavior. Some persons are fluently expressive while others tend to compartmentalize knowledge, eliminating free interchange from compartment to compartment, thereby decreasing flexibility and development of thought and expression.

Manipulation of certain macroscopic aspects of writing facilitates the process and frequently results in an improved product. The writer learns to organize his material for a particular writing purpose and audience. He establishes the attitude of wanting to try out his own organization of principles and content in writing. He recognizes the necessity for improvement in such specific aspects of writing as the ability to verbalize, to translate an idea into intelligible composition, to illustrate a principle, to recognize cues of understanding, to relate himself to a particular situation, to use logic and order in the communication process.

Manipulation of these aspects of writing includes evaluation of the composition. Evaluation is here being defined as the process for determining the degree of change taking place in the writer, as specified by his objectives for writing. It involves the kind and length of behavioral change, the quantity and quality of the writer's use of knowledge and skill in the areas defined by the objectives and attitudes toward any aspect of the writing act. Continuous evaluation as a form of intelligence operation helps to determine instruction through the choice of material and sequence of tasks for the writer set by himself or indirectly by another.

Criteria for the evaluation of instructional materials as they are used in the classroom are based on the variables and predictive statements to be tested, as implied in the objectives of the materials themselves. An illustrative form of evaluation in written composition is included here:

EXPECTED READINESS: The child

... makes an overt and verbal response to rich stimulation, furnished in a school environment, and use of abundant sources of information.

... responds to a wide range of sensory experiences and ideas in free discussion.

... begins to discover order and progression in reading and writing.

... begins to sense relationships and sequential order.

... displays awareness that words are symbols of meaning.

... recognizes similarity in word sounds.

OBJECTIVES:

The child will learn

... to perceive himself as a writer.

... to vary his written composition in accordance with his purpose and audience.

... to develop a writing consciousness that he needs necessary skills for enabling him to express in appropriate written form his ideas and feelings concisely and clearly.

... to choose a word with a particular meaning for a given situation.

... to arrange words in meaningful sequence to convey thought or feeling.

... to use his own experience as well as pictures and books to acquire for himself what he needs to know and to select what is necessary to express in writing his own idea or feeling.

LEARNING EXPERIENCES:

1. To perceive himself as a writer.

EXAMPLE: A writing notebook and large pencil encourage the young child to write frequently, at first experimenting with different sizes and shapes of letters. He learns that words are formed by combining letters and that words are symbols of meaning by labeling familiar objects and by looking at titles of books. He keeps the notebook as his own collection of writing for enjoyment and appraisal.

2. To vary his written composition in accordance with his purpose and audience.

EXAMPLE: The child observes the teacher recording what has been said and begins to contribute to group compositions, such as a letter, story, report of a class activity, dialogue, or a poem. He observes the differences in form and content.

3. To develop a writing consciousness that he needs necessary skills for enabling him to express in appropriate written form his ideas and feelings clearly and concisely.

EXAMPLE: Frequent writing to which the teacher reacts is supplemented by systematic testing at intervals, by short format exercises which could be classified as exposition, description, summary, verse, phrase, clause, sentence, paragraph, and the like. He observes the purpose of punctuation and notices how these symbols affect meaning.

4. To choose a word with a particular meaning for a given situation.

EXAMPLE: The child has many opportunities to respond to words in and out of context, to count words with a similar sound or meaning, to count the number of relevant words in a context and the words that might apply in other contexts. He develops precise meaning for simple words, such as over, under, first, between, top, middle, and the like.

5. To arrange words in meaningful sequence to convey thought or feeling.

EXAMPLE: The child appraises his own writing by reading aloud his composition to a friend who listens for unity and clarity of expression. In like manner he listens and reacts to his friend's composition.

6. To select from direct and indirect experience what is necessary for clear, concise composing.

EXAMPLE: The child keeps as a source book a log of ideas and feelings that he abstracts from his day-to-day perceptions and contacts with printed stimuli. His log contains narratives of human and animal behavior, descriptions of incidents, questions answered and unanswered, and possible solutions to a complicated situation. From this log he draws material for imaginative and expository writing.

This volume attempts to compile the curriculum materials that show how selections from children's literature may be used in improving the teaching of written composition. Chapter One develops the structure of written composition from whole to parts and parts to whole. Chapter

Two analyzes selected models for instruction in K-3, and 4-6. Chapter Three reports experimental uses of selected models and Chapter Four is an annotated bibliography of books for further use.

CHAPTER ONE

THE STRUCTURE OF WRITTEN COMPOSITION

The structure of written composition as it is defined here is based on beliefs that have evolved within the English Curriculum Study Center through conferences and seminars with teachers in the cooperating schools and selected specialists from academic disciplines. They are stated briefly.

> Instruction in written composition should provide the child with direct and indirect experiences for the stimulation of writing at every stage and as a focus of his attention to particular aspects and patterns of composing. Instruction should be offered in a systematic way to facilitate the child's developmental progress through spiraling levels of complexity.
>
> The child in the elementary school should have many exercises in observing, analyzing, and defining objects around him; in arranging words and ideas from general to specific and from specific to general, employing for this purpose his pets, toys, clothing, and other familiar objects; in determining the conditions or qualities that limit the class of an object; in classifying detail to emphasize the meaning he wants to communicate; in searching for unique details, not only what class a thing belongs to but what is important about the thing itself.
>
> The teacher should aim at increased appreciation for differences of situation, intention, and audience, and the correlation with these to variations in language.
>
> The teacher should aim at an increasing sensitivity to the quality of content in writing, to structure and alternatives in structure for developing precision and clarity; at strengthened competence in the pupil's internalized grammar of literary English, and the assimilation of additional structural patterns.
>
> The teacher should aim at a deep understanding of style and its dimensions (artistry, clarity, redundancy, ambiguity) and a sensitivity to the balance between them.

> The child should develop a feeling for personal tone in composition and a will to weigh choice carefully for production of excellence. Standards of language must be partly discovered and partly created by their user. They are an abstraction, a summarization of his past experience. The more perceptive his observations have been, the more adequate and useful they are. Children's literature is a resource for analysis of diction, grammatical structures, internal patterns of composition, conventions of genres, and styles of authors. The teaching of standards is not the presentation of a ready-made body of rules and exemplars, but help and guidance in building something that is personal and traditional.
>
> Instruction in written composition should make use of the practice of filling the child's environment with a variety of printed stimuli which demonstrate excellence in writing, making sure that these stimuli are interpreted for him; of systematically studying professional writing so that the child will select what he can learn from it at any given stage. [1]

Structure is a way of putting parts together. Anything that has structure must have properties or aspects which are related to each other. Every structure is based on a principle that determines the relationships among the parts. To understand a structure it is necessary to identify its basic principle, the parts, and their relationships to each other.

Any object or idea is a structure when its components are organized and have a mutually supporting function in determining the nature of its structure. A stone chimney, for example, is a structure because the separate stones supporting one another are necessary to each other and to the chimney for the purpose it serves. The human body is a structure for the parts are mutually necessary and essential to life, the state of wholeness. A composition, too, has structure because the components are related to each other and to the total expression of thought or feeling.

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[1] Rachel S. Sutton. Paper presented to The American Educational Research Association at its annual meeting in New York City, February 18,1967.

Different purposes in a structural analysis result in the identification of various kinds of structure. The botanist, chemist, artist, home economist, mother, or child makes a different analysis of a peach. Each person performs his analysis in terms of a particular purpose and the purpose prompting the analysis determines the kind of structure.

The literary scholar, grammarian, teacher, and student work with actual samples of language usage. Each is concerned with the way it is put together-- the interrelations of various kinds between parts. Literary, linguistic, and communicative patterns coexist but not in such a way that either the literary scholar, linguist, teacher, or student can seek the one and neglect the other. The patterns of language interact in various ways so that one cannot be fully understood without attention to others.

The structure of written composition is a way of defining not only form and formal arrangement but also the substance of ideas and images for communicating meaning. For the purpose of definition substantive elements of structure are identified as ideas, feelings, concepts, and generalizations. Formal elements include such grammatical boundaries as diction, syntax, style, and conventions of genre.

The individual's sensing, perceiving, and knowing are processes whereby he organizes his experience in systematic form for future use. Language enables him to categorize and label his past experience and thereby to extend and direct present thought and action. The patterns of an individual's cognitive abilities and communication skills are peculiar to him and do not necessarily conform to those of another. Language as an area of human development reveals greater variation than almost any phase of growth.

The mastery of a particular word is a complex matter. It involves knowing the root meaning, the extended and specialized meanings, the current and out-of-date meanings. It also involves knowing the meanings that are acceptable in formal, informal, colloquial, and slang expression and whether a word is suitable for a given context. The ability to define a word includes ability to categorize experience, to see likenesses and differences, and to distinguish the essential from the non-essential in the process of assimilation and expression of thought.

Words are chosen in relation to the subject, the purpose for writing and other words in the context. There is no way in which words can be selected or construed into sentences that will automatically insure a single, clear, unambiguous meaning. The best way that is ordinarily possible is to choose words that make one meaning so expressive of a thought or feeling that other words can be safely disregarded.

No two words are precisely equivalent; if they were, the choice between them would be of little consequence. Synonyms carry different associations and this quality makes choice of one or the other significant. They fit also into vaguely defined categories so that it is meaningful to compare the choice made at one place with that made at another. Without this comparison throughout the discourse it would be impossible to see patterning in the choices and vocabulary would have little stylistic importance.

A good writer acquires fluent and flexible diction and uses it to fill out details, add nuances of meaning, and achieve precision in stating his ideas. He chooses words that are simple and concrete and does not hesitate to repeat them several times in a paragraph if necessary. He utilizes the power of action words. He thinks carefully about what he wishes to write and tries to avoid worn-out words and trite expressions that expose a veneer of language.

English words are joined together into phrases, clauses, sentences, and different forms of discourse. Research indicates that of all the components of writing the sentence to date has received the most attention, and probably more than it deserves, inasmuch as flexibility in language has come about in structures larger and smaller than the sentence.

The tight structure of high quality prose is not found only within sentences but just as much in the sequencing of sentences within the passage. There are probably more differences between good literary English and colloquial English in the matter of transition than any feature of the sentence regarded separately. The scope of syntax includes the features of sentences, their connecting elements, and the relationships between sentences.

There are features which operate over sequences of sentences. The use of pronouns, for example, is in part controlled by the context in which the sentence as a whole is found. The use of the English article is controlled by its place in the sentence. Introducers, such as like, on the other hand, and however, are grammatical features which are determined by the place of the sentence in the whole discourse.

Too often sentences grow by trial and error, rather than by any deliberate planning, and are not at every point efficient indicators of structure. Every acceptable English sentence has a structure which is not simply the property of that sentence alone, but is a reflection of some underlying system which characterizes all the sentences in the language.

The rhythmic inflection of a sentence with its various stresses on particular words is a very important way to express meaning. The skillful writer by his control of the rhythm of sentences suggests where the proper emphases are to fall, for emphasis is an element of rhythm.

Almost any sentence pattern in the language has a number of related patterns. Every sentence might present an author with innumerable choices. Probably he remains unaware of most of the options. At some points the selection is real, at others unconscious. Careful authors choose deliberately, weighing the alternatives, trying several related patterns before making a final decision.

In classical rhetoric, style was largely the technique of framing effective sentences. Its function was to give clarity, force, and beauty to expression through intuitive analogy and formal precision. Style is the writer's pattern of choosing, whether he does it consciously or unconsciously, anew each time or semipermanently. Not all his choices are of the same significance. It is the patterning of choices that makes his style interesting. To make maximum use of the resources of the language the writer's choices must be patterned in two regards: first, a pattern which shows a proper balance of continuity and change within itself; second, the patterning of clause transitions to fit appropriately with other patternings in the passage; for example, the connection of thought from clause to clause and from sentence to sentence.

The writer's choices must meet a number of demands, often at variance and sharply opposed. Style operates within the form of the genre. Dialogue, for example, in the folktale is a traditional convention running along so naturally that real people appear to be talking. In poetry, style consists of a patterning of options elected within the freedom of choice allowed by versification. In the narrative the pattern of choices relates to the sequence of events and circumstances. Style reflects a series of compromises between competing requirements and a way of meeting all desiderata while maintaining an over-all unity of treatment.

A particular tone of composition is achieved by the interplay of various components of literary style. The sentence pattern determines how the context applies, and if single words are clear, redundant, or ambiguous. Similarly words inserted in a sentence pattern determine if it is grammatically clear, redundant, or ambiguous. The relative values of artistry, clarity, brevity, and unambiguousness may vary from one kind of writing to another. To compose well the writer needs a feel for the proper balance, as well as an understanding of the devices available to effect the best possible resolution of the conflicting demands.

The child who is accustomed to think of writing as another way of talking is rarely at a loss for something to write. He knows that if time and space limit his talking he can use writing as an outlet for his ideas and an opportunity to reflect in the process of choosing words carefully and organizing sentences in sequence for the best possible expression.

CHAPTER TWO

CHILDREN'S LITERATURE SELECTIONS AS MODELS FOR WRITTEN COMPOSITION

Certain examples of children's books, well-written and long beloved, are used in this chapter as models for the classroom. Each title is fully developed and complete in itself and may be used as the teacher finds suitable for her particular class. One feature deserves attention--in many instances suggestions are made for individualizing instruction with the slow learner.

Two levels of the elementary curriculum, Kindergarten through Third Grade and Grades Four through Six, are provided and another section, for Advanced and Gifted Students, enables the teacher to work with these children who are so often neglected. It is assumed that the teacher will have a copy of each book in her classroom not only for the initial presentation but also for a prolonged period of pupil use and enjoyment; and that she will analyze in a similar manner other books from the annotated bibliography found in Chapter Four. The selections for each level are listed as follows:

Kindergarten through Third Grade

Ask Mr. Bear
Marjorie Flack

Curious George Gets a Medal
H. A. Rey

The Little House
Virginia Burton

The Big Snow
Berta and Elmer Hader

Mike Mulligan and His Steam Shovel
Virginia Burton

Fly High! Fly Low!
Don Freeman

Make Way for Ducklings
Robert McCloskey

Grades Four through Six

Life Story
Virginia Burton

The Story of Dr. Dolittle
Hugh Lofting

Ginger Pye
Eleanor Estes

D. J.'s Worst Enemy
Robert Burch

America Is Born
Gerald W. Johnson

Advanced and Gifted Students

The Bronze Bow
Elizabeth G. Speare

Across Five Aprils
Irene Hunt

A Lantern in Her Hand
Bess Streeter Aldrich

EXPECTED READINESS

The child

... understands the difference between single words and groups of words that belong together (phrases, sentences).

... listens to and understands the words and ideas presented in literature read to him.

... extends his speaking vocabulary through development of his listening vocabulary.

OBJECTIVES

The child

... begins to use a variety of sentences in oral communication.

... develops a broader listening vocabulary and begins to extend it to his speaking vocabulary.

... begins to understand that stories develop various ideas or themes in many ways.

... begins to use more descriptive words in his speech and in his dictated stories.

LEARNING EXPERIENCES: SELECTION: Ask Mr. Bear[1]

1. The child begins to use a variety of sentences in oral communication.

a. Read the first two pages from Ask Mr. Bear to the class. In this selection Danny asks Mrs. Hen to give him something for his Mother's birthday. Ask the class to guess what gift the hen might offer. Encourage the children to answer in full sentences. A form such as, "The hen said she could give...." might be used if the children have extreme difficulty in making sentences on their own.

It is sufficient at this stage of development to lead the children to understand that a statement, as compared to phrases, is a group of words that belong together and make sense. A statement expresses one complete idea that will be understood by everyone. If it is necessary to use verbal examples to explain the differences between phrases and sentences, you might use an expression such as "funny dog." Ask the children what they think of when you say just those two words. After this discussion, make a statement such as "I saw a funny dog at the circus doing tricks." This statement should produce the same general picture in the minds of all the children. Further discussion would show that your last statement expressed a complete idea generally understood by everyone, while the phrase "funny dog" produced varied interpretations.

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[1] Marjorie Flack. Ask Mr. Bear, illustrated by author. New York: The Macmillan Company, 1932. (unpaged)

Now you are ready to read the hen's answer from the book. You might preface the reading with a question for the children to keep in mind: "Did the hen answer in a sentence that expressed a complete idea or did she answer in a phrase?"

After reading the hen's answer, let the children decide whether the hen answered the question in a sentence or phrase. Compare the children's answers with the answer the hen gave.

This activity can be carried out with any or all of the animals that Danny meets in this story.

b. It is essential to help the children become aware of the different sentence patterns which can be used in speech and writing. To help the children recognize the various patterns used, after the story has been read, you might ask the class to try to remember the question Danny asked each animal, the animal's reply, Danny's response, and finally, each animal's suggestion to "Let's see what we can find then." Although no technical discussion of sentence patterns would follow, the story lends itself to being retold (and reread) over and over again, and through this process of repetition, the children will subconsciously become aware of the variations used in the story. Samples of these various patterns might be written on the board as the children suggest them as a means of reinforcement of form.

2. The child develops a broader listening vocabulary and begins to extend it to his speaking vocabulary.

a. As the story is read to the children or after it is read, activities in which the characters in the story are involved will develop. Many of the children may wish to draw pictures of the animals Danny met and the gifts offered by these animals. Some of the children will retell the story to classmates, friends, or family. More than likely, they will use the same words the author used, thereby showing some transference of listening vocabulary to speaking vocabulary.

Although most of the words used will be quite familiar to the children, the author does present a group of action words which could easily be developed into a lesson about synonyms. Such words as skipped, hopped, galloped, trotted, walked, and ran, used by the author in describing the animals Danny meets, could be dramatized.

b. Let the children make up their own "Ask Mr. Bear" story. City children might like to substitute another group of animals for Danny to meet rather than the farm animals. Some suggestions are: a dog who offers a bone; a cat who offers his bowl of milk; a bird who offers a pretty feather for Mother's hat; a squirrel who offers a nut; a bee who offers honey; zoo animals, etc.

This is a good opportunity for the teacher to bring in supplementary reading and listening materials about the animals discussed for background enrichment.

3. The child begins to understand that stories develop various ideas or themes in many ways.

a. Ask Mr. Bear is an excellent story in which to point out development of a theme through repetition of statements, questions, and events. The concepts of cooperation and searching for a gift for some member of the family should be fairly universal themes. The children will be able to identify easily with Danny and to create their own stories, imagined or real, about what they would do (or did) if they were looking for a birthday present. Depending upon the interests, verbal ability, and the amount of rapport within the classroom, the idea that a gift is an expression of love and does not have to be bought can be developed in the discussions and stories.

b. As a means of comparison, a book, preferably factual in content and style with which the children are already familiar, might be brought in at this point to demonstrate the differences in manner in which stories can be developed. The Little Fire Engine,[1] by Lois Lenski, would be an example for comparison if the children are familiar with it.

4. The child begins to use more descriptive words in his speech and in his dictated stories.

a. It is hoped that all of the activities mentioned above would lead to the development of this last objective. Some follow-up activities might include: To further extend the work on synonyms, let the children dictate stories or give orally a series of statements in which they try to develop one idea through the use of synonyms. For example, a discussion of shoes might bring out the words: tennis shoes, hunting boots, bedroom slippers, baby shoes, play shoes, "Sunday" shoes, army boots, etc.

b. Make up two stories, one in which the story is developed by repetition, description, or such; and one in which the story is developed through a presentation of facts. A visit to the school cafeteria or lunchroom, for example, could lead to one story about the procedures and routines each class follows while in the cafeteria (factual nature);

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[1] Lois Lenski. The Little Fire Engine, illustrated by author. New York: Henry Z. Walck, Inc., 1946.

another story might develop around a little boy who is constantly dropping things while he is in the lunchroom (imaginative, repetitive in nature).

LEARNING EXPERIENCES:[1] SELECTION: Curious George Gets a Medal[2]

1. The child begins to use a variety of sentences in oral communication.

It is the purpose of this unit to help the child transfer aspects of skill in writing which he has heard or read to his own speech and writing.

a. Read Curious George Gets a Medal to the class. Ask the children why they thought H. A. Rey wrote this book. Explain that Mr. Rey kept his audience and purpose for writing in mind the entire time he was writing this story. Examples of short sentences, long sentences, exclamations, questions, and commands can be selected from this story to be used as models by the pupils. (See pp. 3, 4, 5, 7, 14, 37.)

b. Next, a work session should be conducted in which the children, as a group, plan an activity they would like to share with others. After all the happenings have been discussed, the group will dictate the story using as many varied sentence patterns as possible--short sentences, long sentences, commands, questions, and the like.

c. Reinforcement could include writing (or dictating) stories which emphasize one or more of the sentence patterns the children have used. This kind of lesson can be individualized even more by asking each child to draw what happened. The picture will act as an outline and will help the child develop skill in telling events in sequence, keeping to the subject, and making his presentation as interesting as possible.

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[1] The expectations and objectives specified for Ask Mr. Bear are the same as those for Curious George Gets a Medal.

[2] H. A. Rey. Curious George Gets a Medal, illustrated by author. Boston: Houghton Mifflin Company, 1957.

2. The child develops a broader listening vocabulary and extends it to his speaking vocabulary.

a. Curious George has a nose for adventure which leads him to many places. In this particular book he visits a farm, a museum full of stuffed animals and a space station. The reader, or listener, is therefore exposed to a wide vocabulary range. Each incident in which Curious George is involved will lead to discussion and expressions of similar experiences by the children.

b. Many of the words used by the author will have varied connotations.

(1) For example, how many children know what ink is and how it is used. Many of them have not seen a fountain pen, even though they are familiar with ball point pens. Children with limited backgrounds will need concrete experiences with these objects. As much of the vocabulary as possible should be presented in concrete forms. The children should handle objects, see pictures, and dramatize actions.

(2) The word lather may also cause some confusion. Perhaps most of the children will think of the lather that comes from daddy's shaving cream container rather than lather formed from soap powder.

(3) If the story is read to children in an urban area, they may not be familiar with the water pump Curious George planned to use to get rid of the water. This could lead to a problem-solving lesson: How would they get rid of the lather? Why did the lather turn into water? How would they get rid of the water?

d. The pictures and the story development in the section of the book about the science museum is filled with specialized vocabulary to aid in the extension of the child's own ideas. Many of the children may want to make a special study of the animals pictured here, especially the dinosaurs. They may even want to make animals out of paper-maché and start their own museum. A short story could be written about each of the animals in the museum.

e. Finally, in the section of the book about the space trip, it will be interesting to see if any of the children question some of the author's pictures--especially the illustration on page 43 when the space ship blasts off while the men are still standing on the platform! The children might also question the use of a parachute rather than a capsule in landing. The children will probably bring in more advanced technical terminology than that used by the author. Here again, the children might want to draw or make their own space ship with a corresponding factual or imaginary story to accompany it.

f. Since this story encompasses many varied areas of life, it should be considered a touchstone for extended work in each of the fields discussed. Extra lessons about farm animals and life, animals usually found in museums, space activities, and simple science experiments with water will naturally develop after discussion of this book.

3. The child begins to understand that stories extend ideas or themes in many ways.

a. Compare Curious George Gets a Medal with Ask Mr. Bear, a story developed through repetition of events and vocabulary. Curious George Gets a Medal is a combination of factual and imaginative experiences related in a series of events which logically follow one another. Each adventure is separate in that it has its own special terminology and characters but is related to the others by the presence of Curious George and the sequence in which each adventure occurs.

b. The process used by the author in this book might best be explained through another classroom activity. Ask the children to list sequentially the adventures of Curious George. The class then can list all the things they do in a typical day. For example:

We get up in the morning, get dressed and eat breakfast. Sometimes we walk to school. In bad weather we usually ride in a car to school.

4. The child begins to use more descriptive words in his speech and in his dictated stories.

a. List and illustrate examples of various categories of words used by the author:

Actions

pouring
spilled
sprayed
escaped
hurled
burst out
grazing
rushed
rattling
jumping
slipped
floating
groping

Feelings

alone
safely
scared
hungry
angry
naughty
ashamed
happiest

Objects

funnel
ink
blotter
garden hose
bubbles
lather
shovel
lake
furniture
islands

Descriptions

big blue puddle
awful mess
portable pump
grunting and squealing pigs

b. Follow-up activities include listing synonyms for as many of these words as possible and rereading the story using the synonyms; using less colorful words in place of the above words when rereading the story; and using the above words in different sentence patterns.

EXPECTED READINESS

The child

... recognizes that his feelings and concepts are developed through his total life experiences.

... recognizes that descriptions and concepts are developed from a particular point of view.

... recognizes that there are many ways of developing concepts and giving descriptions.

... recognizes that his concepts and ideas are of value and worthy of communication.

OBJECTIVES

The child

... learns that certain activities are appropriate to particular seasons of the year.

... begins to recognize the significance of the passage of time.

... begins to recognize the nature of vocabulary and sentence structure as used in informational books.

... expresses his concepts and ideas in writing because they are valuable and worthy of communication.

LEARNING EXPERIENCES: SELECTION: The Little House[1]

1. The child learns that certain activities are appropriate to particular seasons of the year.

The Little House by Virginia Lee Burton is an excellent and interesting book for promoting the involvement of children in concept development. Since concepts arise from the categorization of specific facts into larger, more generalized groupings, children need ample experience and explicit guidance in this process. They need to be encouraged to form unusual classifications, imaginative groupings and new combinations as well as the usual ones.

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[1] Virginia Lee Burton. The Little House, illustrated by author. Boston: Houghton Mifflin Company, 1942.

a. Let the children compare the changes arising around the Little House from Spring (pp. 6 and 7) to Summer (pp. 8 and 9) to Fall (pp. 10 and 11) to Winter (pp. 11 and 12). What season is pictured on p. 15? On page 23? On page 30? On page 35? Are the changing seasons as noticeable in the city as in the country? The children can group the seasonal changes in other ways as they consider them. They may group by changes affecting vegetation, weather, animals, people, activities, and transportation. They could be encouraged to write about the seasonal changes in paragraph form according to the ways they group the changes.

b. The children could add to the experiences of the Little House in the changing seasons by telling and writing of their experiences in a certain season of the year. Some of them may have had city experiences and some may share experiences from rural areas or from another state or country.

c. If addresses are available, the children could write letters to another group of children in a state where the seasonal changes are different from Georgia, such as Alaska, Ohio, New York, Arizona, or southern Florida. Each could tell about seasonal changes in his location for the benefit of the others. If the teacher does not have acquaintances in other states, addresses could be secured from Chambers of Commerce or from State Boards of Education.

d. There are many opportunities for making scrapbooks, charts, posters, T.V. programs, nature collections, lively reports, skits, and the like in a unit on seasonal change. The librarian could recommend other storybooks and informational books for the class. Many films and filmstrips are available to help answer questions that may arise from an emphasis on seasonal change. Answering this question could lead to further units: What place does not experience seasonal change?

2. The child begins to recognize the significance of the passage of time.

a. The changes between day and night are vividly presented on pages 2, 3, 4, 5, 18, 19, 20, 21, 30, 31, 32, and 33. Let the children write how day and night bring changes in activities of people, animals, city, and country.

b. The passage of time, month by month, brings gradual changes. The children could study the calendar as the phases of the moon are given, as days and weeks pass. They could compare January with June or September with March according to length, season, activities, and holidays.

c. A probe into the reason the days of the week and the months of the year are so named could result in the writing of factual reports or imaginary stories or poems. Even a trip to the moon would be just the idea to send the children off into the unknown. They may like to write a letter back to Earth about their discoveries on the moon and visits there during January, March, and June.

d. Do the children know how long the Little House stood on the hill where it was built so well? Consider the dress of the first family to determine how old the house is. Consider how long generations are. How long was it before the great-great-granddaughter had the Little House moved? Let the children pretend that they are the children in the picture on page 33 and write to a friend about discovering the Little House and about moving day. Let them tell what they like best about their house in the country now.

e. Let the children make a study of the changes that the passage of time over generations has brought to our nation shown in this book--the coming of autos and other transportation changes, the growth of cities and buildings, the changes in clothing, heating, work, and problems of people. Did such problems as air pollution, commerce (supply and demand), crowded living conditions, leisure time, and lack of natural resources exist?

f. Has communication changed since the Little House was built? Did the people living there (p. 1) have a telephone? Did they write letters, have a radio and T.V.? How do people send messages back and forth to one another now? How do we learn about conditions long ago, this week, in 1999? Let the children tell of actual experiences with unusual modes of communication. Make a display. Have a representative from the telephone company come with a demonstration. Let the children write their ideas of changes that have been brought about in our way of living by the newer modes of communication. Let them imagine ways to communicate.

g. Let the children discover from the illustrations and text various kinds of work the people (especially in the city) did for a living. Notice which occupations are indicated by tools and machinery, by uniforms and other clues. What do the other people do? What can money buy in the city? What can money not buy? A unit on vocational guidance, on the dignity of work, or on economics can easily grow out of these discussions.

3. The child begins to recognize the nature of vocabulary and sentence structure as used in informational books.

a. Call to the children's attention the personification of the Little House. It thinks, talks, has feelings of happiness or sadness, wonders, and notices things. Let them compare the language of this book, which is written like speech, and the language of factual books about the seasons, machinery, animals, buildings, and the like. Do they notice more familiar words in this story book than in the informational books? Do they notice simpler sentences here than in the factual books?

b. Let the children try their hands at writing personification, the thoughts of a bicycle, moving truck, bus, wheelbarrow, or traffic light.

c. Contrast revelation of feelings in this book and in factual books. Does this book generate feelings in the reader or listener? Do factual books usually appeal to feelings or intellect? Give the children opportunities to express feelings or thoughts in writing: expository or imaginative, narrative or poetic, factual or fiction, critical or descriptive.

4. The child expresses his concepts and ideas in writing because they are valuable and worthy of communication.

a. The passing days find the Little House unchanged. Let the children write descriptions of the Little House including their own ideas about whether the Little House remained the same and for how long, or whether it changed. Let them express their opinions as to whether the author can say this and give what they think were the author's reasons for including such a statement. Let the children decide why people write and what makes writing valuable.

b. This book is a springboard to motivate writing. The ideas that have been presented are only a beginning. The children themselves will have other ideas upon which they can build and which may also lead to the involvement of the whole class in writing.

Accept the children's efforts at expressing themselves with optimism and an understanding of their potential accomplishments. Help them express thoughts and feelings rather than trying to correct grammar, spelling, sentence structure, and form. The child may be motivated to write unusual ideas or to categorize his experience in a unique way when both teacher and classmates accept what he has written as his own and share with him the pride of accomplishment in being able to communicate his ideas.

c. How much it means when people care! Notice the effect on the Little House when no one lived there to take care of her (p. 18) and when people moved in again (p. 39). Budding writers need to feel secure just as the Little House did. Let them know that you as a teacher care about them. Build the concern of all the class in aiming toward communication in writing and the sharing of stepwise progress. The children can form the habit of sharing ideas, listening attentively and commenting constructively as children present what they think and what they have written. The growth toward good writing is slow and often painstaking and necessitates daily nurture.

LEARNING EXPERIENCES: SELECTION:[1] The Big Snow[2]

1. Learns that certain activities are appropriate to particular seasons of the year.

The Big Snow is a picture story book which can be used to acquaint children with the ways in which various animals prepare for the winter season. In many beautiful pictures the Haders show how winter comes to the woodland as the busy animals make their preparations.

In the fall of the year the animals of the woods and meadows, big and small, prepare for the long, cold winter ahead when the countryside is hidden under a deep blanket of snow.

a. What general kinds of preparations do the animals make? They look for food and look for warm, snug places in the ground, trees, caves or thickets, where they can find protection against the winter winds. The first half of The Big Snow is devoted to a factual account of how various animals make specific preparations for the winter. It would be highly desirable to use this book with a group of children in the fall of the year so that they could actually see some of these animals preparing for winter. After the teacher has read the account of how each particular animal makes his preparations, the class could set up a nature corner. Specimens of various foods and meats and other types of animals could be brought in or made. Animals could be fashioned out of paper-maché, clay, or sawdust and water.

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[1] The expectations and objectives specified for The Little House are the same for this selection.

[2] Berta and Elmer Hader. The Big Snow. New York: Macmillan Company, 1948. (unpaged)

b. Group stories with accompanying individual pictures could be written and displayed. Small groups could write two or three short stories about each of the animals discussed and could present these stories to other members of the class, accompanied by pictures, puppets, or dramatizations where applicable.

c. The next step would probably lead to a comparison of humans and animals. How does nature contribute to the preparations of the animals for the winter season? (heavier coats of fur, changes in color of fur, etc.) Do humans go through any such change? What kinds of preparations do people make for the winter season? (buying or making heavier clothes, canning or freezing foods, cleaning out the furnace, gathering wood, covering windows, repairing homes, and the like.) Again, stories, pictures, puppets, dramatizations, films and such could be used to make these ideas more concrete.

d. From a discussion of the fall and winter season activities, it would be natural to develop follow-up into spring and summer. A detailed study of these activities could be planned by the class for the spring of the year.

Some books which might be used for additional information about various woodland animals include Who Lives in This Meadow?[1] by Glenn O. Blough (ages 6-9); In Woods and Fields[2] by Margaret Waring Buck (ages 9-12); and Whitefoot: The Story of a Wood Mouse[3] by Robert McClung (ages 7-10).

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[1] Glenn O. Blough. Who Lives in This Meadow? Illustrated by Jeanne Bendick. New York: Whittlesey (McGraw-Hill Book Company), 1961.

[2] Margaret Waring Buck. In Woods and Fields, illustrated by author. Nashville, Tennessee: Abingdon Press, 1950.

[3] Robert McClung. Whitefoot: The Story of a Wood Mouse, illustrated by author. New York: William Morrow Company, 1961.

2. Begins to recognize the significance of the passage of time.

A study of the woodland animals in The Big Snow will help children become aware of the passage of time. The activities mentioned above could lead into other experiences centered around the many ways we look at time and how the passage of time affects us in our work and play.

a. A unit on the seasons of the year would include experiences (stories, pictures, dramatizations) involving activities (play and work) appropriate to the particular season, types of clothing worn in each season, and possibly an introduction to the idea that not all parts of the world have the same seasons at the same time of year.

b. Measures of time are in seconds, minutes, hours, days, weeks, months, and years. Primary children usually want to learn to "tell time" and would probably be most enthusiastic about a unit on this subject. Actual objects (or pictures of these objects) could be displayed and researched in the classroom--be sure to include the sundial, the sand timer (often used now as an egg timer), various kinds of watches and several types of calendars. Many imaginative stories could probably be told by the class members about the origins and uses of these various time pieces.

c. The significance of the passage of time could be measured in another way--by the lifetime of the child and his parents, grandparents, and other relatives. Photographs depicting people at various ages in life could be collected and labelled. Interesting stories could be told or written about incidents occurring in their own lives or in the lives of their parents. Objects could be brought in for comparison of styles: radios, telephones, clothing, toys, furniture, books (subject matter and format), and so on.

3. Begins to recognize the nature of vocabulary and sentence structure as used in informational books.

This picture book is a good example of how factual material can be presented in flowing, descriptive language. However, through comparison with a book such as Curious George, it can be shown that factual books use less figurative language, generally, and make less use of conversation. On the other hand, other comparisons could be made with science or social studies texts to show a different presentation of factual material. The general idea that factual books usually contain more specialized vocabulary which is presented in simple, uncomplicated sentence structure should be observed.

a. Have the children tell an imaginative story (one they've read or one they have created) and give a factual "report" (2 or 3 sentences) about some topic (time, seasons, woodland animals) and compare the language and kinds of sentence patterns used in each.

b. Selections of poetry, rhymes, and jingles could also be used in comparison of vocabulary and sentence structure.

EXPECTED READINESS

The child

... recognizes and uses complete sentences in oral communication.

... is developing an extensive understanding vocabulary and is using many new words and meanings in his oral work.

... is becoming aware of the theme of a story and is beginning to develop stories that fit his own themes.

... is learning to describe physical things, people, and places as he relates orally events that have happened to him.

OBJECTIVES

The child

... gains facility in writing complete sentences except when incomplete ones will accomplish best the purpose for writing (lists of words, phrases, etc.).

... learns to write the words and expressions that he speaks, using simple words he can spell and making knowledgeable attempts to spell new words, such as synonyms and descriptive words.

... learns to discover the underlying theme of a story and to write stories of his own for certain themes.

... learns to express himself with a variety of descriptive words in writing.

LEARNING EXPERIENCES: SELECTION: Mike Mulligan and His Steam Shovel[1]

1. Gains facility in writing complete and incomplete sentences as the purpose for writing demands.

a. The teacher reads Mike Mulligan and His Steam Shovel aloud to the class for the first time. The teacher stops reading when Mike Mulligan and Mary Anne are confronted with the problem of getting out of the newly-finished cellar. She asks the children to write in sentences what they would do next if they were Mike Mulligan. If some of the children are familiar with this story and know already how the author finalizes it, request them to keep quiet about the author's ending and think about an ending of their own. After the writing session the children may enjoy reading their solutions to the problem and comparing them to the author's account which the teacher then reads.

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[1] Virginia Lee Burton. Mike Mulligan and His Steam Shovel. Boston: Houghton Mifflin Company, 1939. (unpaged)

At another reading the teacher suggests using complete sentences in telling what will happen in the progress of the story. She shows how the author uses sentences in this book, analyzing the inverted form in some of the sentences. The teacher can also ask the children for examples of sentences they used in writing endings for the story.

b. At a later date the children may read the book for themselves. For some children the teacher would read the book aloud again. The children may be given other examples of the author's sentences and other suggestions to lead them in expressing their thoughts in writing complete sentences:

(1) Tell what Henry B. Swap thought while Mike Mulligan was working with Mary Anne digging the cellar.

(2) Tell what the teacher in the Popperville School thought when Mary Anne began to dig so noisily near the school. What did the pupils think?

(3) Tell what the telephone operator in Popperville told the telephone operator in Bangerville, or Bopperville, or Kipperville, or Kopperville about what was happening in her town.

c. The children may use incomplete sentences as they make lists of new words from the book that they would like to use in their own writing, lists of words to look up in the dictionary for unknown meanings, lists of descriptive words, lists of action words, lists of characters in the story, lists of localities (in order) where the story takes place, lists of jobs (in order) that Mary Anne did well, and lists of phrases that occur over and over.

2. Learns to write the words and expressions that he speaks.

a. From Mike Mulligan and His Steam Shovel some new words that the child may meet in writing for the first time are:

> steam shovel, smokestack, cab, coal bunker, turntable, caterpillars, hoisting operator, boom, teeth, dipper, tongue, dipperstick, trip line, crowd lever, hoist lever, swing lever, crowd, hoist, and swing.

(Most of these words are found on the double page preceding the title page.) The child should make his own list of words to use as he writes answers to questions concerning this book. He could use many of these words in writing other stories for himself.

b. The child should be encouraged to write about the part of the book he likes best. He should express his opinion of the whole book, its pictures, its language, its plot, and its ending.

c. The child could be led to imagine what would happen in other situations related to or brought to mind by this story. Suggestions are:

(1) What do you know that is no longer in use? Imagine how you could use it now in a different way than it was used before. Tell(in writing) how you would use it.

(2) Do you like to watch work going on? Write about some work that you have watched. Tell how it was done.

(3) Write another story about "the little boy" who helped so much in this story by sharing his ideas.

3. Learns to discover the theme of the story and write stories of his own to fit certain themes.

a. Mike Mulligan and His Steam Shovel has several themes underlying the development of the story:

(1) An old steam shovel threatened with discard proves to be useful in an unusual way.

(2) A workman takes pride in keeping his machine in good condition and in doing his job well.

(3) Good ideas are useful.

(a) Ingenuity helps to solve problems.

(b) Problems are solved by trying several solutions.

Give the children opportunity to discuss other possible themes. There may be more than one main theme for a story and several minor ones.

b. Let each child choose his own theme and write a story based on it. The process of creating and polishing a story may take a relatively long time and may form a unit of work. Let the children share their stories and themes if they wish.

c. Give the children an opportunity to write on these themes (or others that are appropriate):

(1) Lost cat comes home through many adventures.

(2) Baby animal learns to solve his own problems.

(3) Space creature visits Earth.

(4) Four new friends enjoy a strange birthday party.

4. Learns to express himself with a variety of descriptive words in writing.

a. Point out or let the children find a number of the words in this book which describe action in such unusual ways as faster, better, slowly, louder, higher, and the like. Encourage use of these and similar words in the child's writings about this story and in other stories that he creates.

b. Let the children find words that describe the people in the story. If there are not words written that describe these, then let the children try to think of some other words that would be appropriate. The selectman, Henry B. Swap, was described in the book as smiling in four different ways. Let the children find these statements. The crowd that gathered to watch the digging of the cellar could be described as curious but this word does not appear in the text. What other words could the children use to describe Henry B. Swap? Mike Mulligan? "the little boy"?

LEARNING EXPERIENCES:[1] SELECTION: *Fly High! Fly Low!*[2]

1. The child gains facility in writing complete and incomplete sentences as the purpose for writing demands.

a. Let the children read *Fly High! Fly Low!* for themselves. Call to their attention the varied lengths of the sentences. The longest sentence has forty-three words and is found on page 6. The shortest sentences are two words long and are found in conversations on pages 14 and 26. Let the children discover how the longest sentence is put together. Consider also the short sentences. Give the children opportunities to make short sentences of their own, and long sentences. Let them try to lengthen their short sentences by adding appropriate words.

b. Let the children find and write examples of conversation from the story. Examples would include:

(1) Bird talk--pages 10, 14, 20, 23, 34, 38, and 43.

(2) Mr. Lee says--pages 12, 47, and 48.

(3) Sign movers speak--pages 26 and 27.

(4) Conductor on cable car says--page 42.

Let the children try writing down conversations that they hear or that they imagine, using proper punctuation.

c. Ask the children to make a list of seven questions that appear in this story. Call attention to a word order different from narrative sentences or statements. Let each child write some questions for himself. Give him an opportunity to change questions into statements and to change statements into questions. Help him with the sentence form for answering questions by incorporating the main portions of the questions into answers.

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[1] The expectations and objectives specified for *Mike Mulligan and His Steam Shovel* are the same for this selection.

[2] Don Freeman. *Fly High! Fly Low!* Illustrated by author. New York: The Viking Press, 1957.

d. Let the children find and write a number of the exclamatory sentences or other exclamations from this book. Let the children decide whether the examples they find are sentences, phrases, or words. Give the children an opportunity to write some excited conversations which include exclamatory sentences or other exclamations.

2. Learns to write the words and expressions that he speaks.

a. Words about the city, the sea, and the fog may be new to inland children who live in towns or in the country. Such words and ideas as:

cable cars, towers, electric-light sign, tall building,
ledges, park, bakery, bay, bridge, arches, movers,
scaffold, waterfront, fog bank, ocean, conductor, gutter,
docks, curb, duty, (and even perhaps) pigeon,

would be new additions to the writing vocabulary of some children. These words should be listed by the child for use in other stories about similar subjects.

b. Call attention to the many hyphenated words in this book. List them.

electric-light (p. 6)
white-feathered (p. 11)
mid-air (p. 12)
extra-special (p. 13)
day-old (p. 13)
tuckered-out (p. 18)
traffic-light (p. 36)
fluffed-up (p. 38)

How do these differ from the following?:

build-ing (p. 6)
hap-pened (p. 22)
earth-quake (p. 23)
any-way (p. 27)
traf-fic-light (p. 36)
over-board (p. 42)
be-gan (p. 46)
some-thing (p. 47)
ex-citement (p. 53)

c. Closely related to the hyphenated words above are the compound words such as:

nickname (p. 13)
sometimes (p. 13)
breadcrumbs (p. 13)
automobile (p. 30)
upset (p. 30)
policeman (p. 39)

noontime (p. 15)
everything (p. 22)
breakfast (p. 22)
earthquake (pp. 23, 24)
waterfront (p. 31)
uppermost (p. 32)
everybody (p. 40)
overboard (p. 42)
overcoat (p. 46)
sunflower (p. 46)
doorway (p. 48)

3. Learns to discover the theme of the story and to write stories of his own to fit certain themes.

a. Some of the themes underlying this story could be:

(1) A pigeon in a coastal city finds just the right place to raise his family.

(2) Being a little bit different sometimes pays off.

(3) People are interested in the lives of birds.

Determine the theme of the story. Write other incidents around this theme.

4. Learns to express himself with a variety of descriptive words in his writing.

a. Find and list the sound words appearing in the story so that these can be used over and over again in other writing. Some of the words they will discover are:

coo (p. 10), cooing (p. 20)
screeched (p. 23)
shouted (p. 24)
roar of automobile horns (p. 38)
BEEEP! BEEEP! (p. 38) (sound of policeman's whistle)
clanged the bell (p. 42)

Recall other sound-describing words that they use often. The sound words will find a place in the stories children write.

b. Make a list of the different words that show action. Some of these are:

swerved (p. 12)
swooped (p. 12)
circled (p. 14)
sailing (p. 15)
glided (p. 15)
flapping (p. 24)
clinging (p. 28)
surging (p. 33)
hopping (p. 40)
hobbled (p. 43)

c. There are many words descriptive of feelings that the children will find in this book. Some of them are:

warm (pp. 9, 46, 47)
cozy (p. 9)
tuckered-out (p. 18)
gay (p. 19)
upsetting (p. 22)
dazed (p. 29)
bewildered (p. 29)
upset (p. 38)
bruised (p. 43)
weary (p. 43)
kind (p. 44)
weak (p. 44)
gentle (p. 45)
better (p. 46)

Other feelings are described but not labeled such as disappointment (pp. 31, 32), relief (p. 46), and joy and pride (p. 51). Encourage children to use words describing feelings in their writing.

d. Several similes are included in the text of this story. Examples are found on pages 23, 33, and 39. Call attention to these and let the children write others that occur to them. Write stories, sentences or poems which include similes.

EXPECTED READINESS

The child

... is familiar with the sounds of initial consonants, final consonants, vowels, some consonant blends, rhymes, and repeated groups of letters (prefixes and suffixes).

... can tell a story in sequential order.

... knows that ideas (concepts) are important and can be expressed orally.

OBJECTIVES

The child

... uses in his writing rhyming words, words that begin with specified consonants, and common prefixes and suffixes.

... can relate in written form the sequential pattern of the plot of a story. He is beginning to notice the sequential order of paragraphs in materials other than action stories (descriptions, letters, newspapers, and factual material).

... becomes aware that sentences are grouped together in paragraphs according to the ideas being considered. He can pick out the topic sentence (main idea) and see how the other sentences support it.

LEARNING EXPERIENCES: SELECTION: Make Way for Ducklings[1]

1. The pupil uses in his writing rhyming words, words that begin with specified consonants, and common prefixes and suffixes.

a. Names of the eight ducklings in this book are rhyming words ending in -ack, a repetition of the sound ducks make. Let the children think of names for other ducklings following this same pattern just in case the Mallard family has several more ducklings.

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[1] Robert McCloskey. Make Way for Ducklings, illustrated by author. New York: The Viking Press, 1941. (unpaged)

b. Use other words in the story as endings for a series of rhyming words; for example: Make, -ake; way, -ay; duckling, -ing; boat, -oat; hill, -ill; hatch, -atch; booth, -ooth; and the like. The series of rhyming words with -ake are *bake*, *cake*, *fake*, *Jake*, *lake*, *make*, *rake*, *sake*, *take*, and *wake*. Using the blends, other rhyming words can be added to this list like *brake*, *shake*, *snake*, etc. Encourage the children to use rhyming words not only in poems but also in other forms of writing. Combine rhyming words to make unusual sentences such as "The fake cake was hard to make wake." or "The snake brake worked fine on the fake rake."

c. A number of words beginning with the consonant sound [m] appear in this book: *mallard*, *Michael*, and *molt*. Some [w] words are *walked*, *waded*, and *waddled*. If there are children who need work on specific sounds (consonants, vowels, blends, digraphs, diphthongs), illustrations may be found in this book. Let the child make a list of words from the story using the sounds he needs. These words can be added to the list of useful words (word bank) from which the child builds his writing vocabulary.

d. Sounds heard in the story are expressed in words either in the text or in the illustrations. Some examples are:

WEEBK!
Honk, honk.
Qua-a-ack
Quack!
HONK!
QUEEP!
QUAK!
TWEET!

The children may add these to oral or written stories or use sounds made by other animals or machinery.

e. Many words are formed by adding suffixes to the base word and may be included in the child's word bank. Examples are:

-ing

look-
go-
get-
push-
sit-
rush-
remember-
begin-
burst-
bring-
speed-
run-
wave-
blow-
march-
amaze-
wait-

(compare
with
duckling,
morning,
bring,
and
thing)
(compare
walkin')

-ed

look-
quack-
flap-
fish-
follow-
climb-
waddle-
delight-
suit-
squawk-
add-
settle-
start-
call-
move-
hatch-
decide-
step-

tumble-
plant-
raise-
beckon-
rush-
stare-
tip-
reach-
turn-
smile-
wave-
walk-
promise-
like-

f. Figurative language is used in this book to describe the loudness of the little ducks and the stance taken by the policeman in the middle of the road. Think of other instances of figurative language that would really be humorous if taken literally. Give the children opportunity to write other similes or metaphors that describe sounds, sights, feelings, tastes, and smells.

2. The pupil can relate in written form the sequential pattern of the plot of the story. He is beginning to notice the sequential order of paragraphs in materials other than action stories (descriptions, letters, newspapers, and factual materials).

a. Call to the children's attention, if they have not already noticed, the alphabetical order of the names of the ducklings. Place other words or ideas in alphabetical order. Keep a reading list by author or title. Study alphabetizing in the school library where children can learn to put books back in the proper place according to the alphabetical order of the beginning letter of the author's name.

b. Relate in order the four skills (phrase by phrase) that Mrs. Mallard taught her children. Give the pupils an opportunity to write other series of phrases or sentences. Give three reasons why Mrs. Mallard moved off her nest.

c. Children can summarize this story briefly giving the sequences in the plot. Describe other sequential happenings; for example, the unfolding of a T.V. program, the story of a movie, a trip completed, or a day at school.

3. The pupil becomes aware that sentences are grouped together in paragraphs according to ideas. He can pick out the topic sentence (main idea) and see how the other sentences support it.

a. Paragraphs in this book are not indented but placed on different pages. This style is common in picture books. However, the main idea can be determined and the supporting ideas described. There are some short paragraphs in this book that could be considered as a two-sentence paragraph in each case. The lapse of time between action is emphasized by placing these paragraphs on separate pages.

What is the idea expressed in the first paragraph? The children may discover that the second paragraph is concerned with a place to spend the night and tells WHY, WHERE, and HOW. The third paragraph is about breakfast and the fourth, about a second breakfast.

Encourage the children to read and identify other main ideas.

b. Give the children opportunities to build paragraphs using suggestions from the story, such as the bottle or the insect in the illustrations.

CHILDREN'S LITERATURE SELECTIONS AS MODELS FOR WRITTEN COMPOSITION

Grades Four through Six

Life Story
Virginia Burton

Story of Dr. Dolittle
Hugh Lofting

Ginger Pye
Eleanor Estes

D. J.'s Worst Enemy
Robert Burch

America is Born: A History For Peter
Gerald W. Johnson

EXPECTED READINESS

The child

... understands that vocabulary and sentence patterns are chosen with specific purposes in mind.

... understands that compositions are composed of paragraphs which may be developed in any of several ways.

... has acquired a simple knowledge of the relationship between time and history.

OBJECTIVES

The child

... recognizes that vocabulary and sentence structure in factual books may differ in many respects from those in other types of books.

... begins to vary his own usage and structure in accordance with the type of writing he is attempting.

... recognizes several ways in which paragraphs are developed and begins to utilize these techniques in his own writing.

... begins to develop an understanding of the concepts of time and history and his relationship to them.

LEARNING EXPERIENCES: SELECTION: Life Story[1]

Virginia Burton, in her book Life Story, presents the story of life on our earth from its beginning up to the present time in a manner which combines facts with an artistic style of writing suggestive of prose, both in form and usage, and with the most colorful, enlightening and useful illustrations ever found in a book containing such technical facts. Her book is a masterpiece of writing: full page illustrations expand the text while the smaller pictures surrounding each page of writing further explain and clarify what is presented.

The story of the development of life on earth is introduced in the form of a play, with prologue, acts, scenes, and epilogue. This book is an excellent example of presenting factual material in a form not usually designated for this type of writing.

1. The child recognizes that vocabulary and sentence structure in factual books may differ in many respects from those in other types of books. He begins to vary his own usage and structure in accordance with the type of writing he is attempting.

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[1] Virginia Lee Burton. Life Story, illustrated by author. Boston: Houghton Mifflin and Company, 1962.

a. Traditionally, factual material has been presented in narrative form and often makes extensive use of technical vocabulary and practical illustrations and little use of description. Usually there is little variation in sentence form and the arrangement of the print on the page is standard. Although Virginia Burton violates or expands many of these traditions, she retains some of them as exemplified by material found on pages 3, 13, 25, 53. However, in the passage found on page 7 you will find examples of unique arrangement of the text, several sentence structures, artistic use of description and illustrations which are beautiful as well as practical. Other good examples of her particular technique in the dispensing of facts are found on pages 1, 5, 15, 35, 37, 49, 53, 61, and many others.

Another unusual technique employed by the author in this book is that of defining and pronouncing the more technical vocabulary through means of the illustrations. Examples of this are found on pages 13, 17, 19, 21, 31, 35, 37.

b. After several of these passages have been read, discussed and analyzed with the class, have them compare the book with some other literature selections which are not factual in nature for the purpose of finding likenesses and differences in styles. Comparisons might be made with such books as: The Three Bears, The Lad Who Went to the North Wind, Ask Mr. Bear, The Fast Sooner Hound, Where the Wild Things Are, Madeline, One Morning in Maine, The Biggest Bear or any "favorites" of your class. A discussion of the appropriateness of the style to the type of writing presented would probably follow. Life Story might also be compared with some of the more factual classroom texts, such as social studies, health, and history, to determine differences in style and technique.

Some of the class might like to try rewriting portions of this material in a manner similar to that of Virginia Burton or in a style of their own creation.

c. Another activity to demonstrate appropriateness of style to intent or purpose for writing would involve having the class rewrite selections from library books (such as the ones listed above) or basal readers as though the material presented was factual in nature.

2. The child recognizes several ways in which paragraphs are developed and begins to utilize these techniques in his own writing.

Paragraphs, generally, are developed in the same manner as a whole composition; primarily through exposition, argument, narration, and description. Exposition usually employs such methods of organization as classification and division, comparison and contrast, illustration, and definition. The more complex methods of exposition and argument, such as functional analysis, causal analysis, chronological analysis and deductive reasoning are not used as often to develop paragraphs because the structure of a paragraph is usually simple. It consists of a statement and elaboration of a point, or of a contrast made between two points, or of the illustration of an argument, or of the application of a principle.

Narration and description suggest a variety of ways in which paragraphs may be developed. These methods include time sequence, arrangement of objects in space, description keyed to some sense (hearing. touch, sight), descriptions focused on a particular detail, dominated by a special mood, and so on.

a. Ask the children to analyze some of the paragraphs they read in their texts or library books to try to determine which of the above mentioned methods were used by the author in the particular paragraphs chosen.

The following are examples from Life Story:

p. 3 and 14	(space and time sequence)
p. 9	(description--sense of sight)
p. 13	(statement and elaboration of a point)
p. 15	(illustration and definition)
p. 37,53, 59	(chronological analysis)

b. After the children have had considerable exposure to paragraphs developed by the many methods discussed, let them try developing a paragraph on a selected topic by any method or combination of methods they choose. The finished paragraphs could be analyzed by the rest of the class before the writer reveals the method he employed to develop the paragraph.

3. The child begins to develop an understanding of the concepts of time and history and his relationship to them.

Life Story is an excellent source in which the elementary child can trace the development of life on our earth and can see how he fits into the overall pattern of natural development. After guided reading and discussion of Virginia Burton's presentation of our earth's development the child should have a broader interpretation of the concept of time, especially in the realization that time is in a state of continual change--the future becomes the present and the present becomes the past. Events which take place in these time periods become history. Therefore, the idea that history is a continuous process unfolds for the child in conjunction with his study of time.

a. To begin the development of the concept of time in relation to its presentation in Life Story, first have the children list, discuss, and illustrate (in depth appropriate to the child's comprehension) all the words which are used to designate time, such as, eons, millions, billions, thousands, years, seasons, months, weeks, days, hours, minutes, and seconds. Act V of Life Story is especially good for a discussion of these terms. Other books which might be used for reference at this time are Time in Your Life by Irving Adler, The True Book of Time by Freenie Ziner and Elizabeth Thompson, and Understanding Time by Beulah Tannenbaum and Myra Stillman.

b. Next, have the children discover practical examples of the passage of time, especially as evidenced in the natural life cycle. For example, the children could bring a tadpole to school and watch it develop or they could hatch a chicken from an egg. Reading about the development of a frog and chicken prior to the experiment will give the children a better idea of what to expect. One such book would be Frogs and Toads by Herbert S. Zim. Daily records should be kept of the events that occur in the developmental process of these animals. After the experiments have reached their conclusion, records in the form of pictures and charts could be made by the class.

c. The children could bring collections of rocks, fossils, and/or shells to demonstrate the passage of time. In anticipation of the questions that might arise from a discussion of these collections, the teacher should have on hand such books as The Story of Rocks by Dorothy E. Shuttlesworth and The First Book of the Earth by Irene O. Sevrey to be used as references. Pages 7-13 in Life Story are also pertinent to such a discussion.

d. Insect and plant collections could be started at appropriate times of the year to encourage the children to learn more about animal and plant life and their development in relation to the four seasons.

Again, informational books such as The True Book of Insects by Illa Podendorf, Bits That Grow Big: Where Plants Come From by Irma E. Webber, and The First Book of Plants by Alice Dickinson should be made available to the class. See pages 13-23 in Life Story for additional information on these topics.

e. Books or articles about ant colonies and bee hives will also add to the children's development of the concept of the life cycle. If possible, try to arrange a visit to a bee farm or to see an ant colony. The book, The Life of a Queen by Colette Portal, could be used as a motivator. In conjunction with this activity encourage the children to begin thinking about their own development and their relationship with parents and grandparents. One way to introduce this coordinated activity would be to ask the children to bring photographs of themselves when they were small and to bring photographs of their parents and grandparents when they were small if such pictures are available. A visual demonstration of the growth of a person can be shown quite vividly through the use of the photographs.

f. Using plastic animals and sawdust and water encourage the children to build scenes depicting life in the dinosaur age as they envision it. Pages 25-37 in Life Story will help with this project, as will Dinosaurs by Marie Bloch and The First Book of Prehistoric Animals by Alice Dickinson.

g. A discussion of inventions considered to be common in today's world--such as TV, space capsules, instant foods, etc.--could also help the children develop the concept of the time cycle. A display of the modern version of some of these objects accompanied by an earlier model would be interesting to set up and informative as well.

In conjunction with all of these activities try to help the child find his place in the process of natural development. Encourage the children to keep a diary about what they do with their time. This diary could be kept on a daily basis and then summarized at appropriate times by the child in order to help him see his own life in terms of bigger units of time, such as weeks and months.

The following references have been cited in the selection, Life Story:

Adler, Irving. Time In Your Life, illustrated by Ruth Adler. New York: John Day Company, 1955.

Bemelmans, Ludwig. Madeline, illustrated by author. New York: Simon and Schuster, 1939.

Bloch, Marie H. Dinosaurs, illustrated by Mason. New York: Coward-McCann, 1955.

Bontemps, Arna and Jack Conroy. The Fast Sooner Hound, illustrated by Virginia Burton. Boston: Houghton Mifflin, 1942.

Dickinson, Alice. The First Book of Plants, illustrated by Paul Wenck. New York: Watts, 1953.

Dickinson, Alice. The First Book of Prehistoric Animals, illustrated by Helene Carter. New York: Watts, 1954.

Flack, Marjorie. Ask Mr. Bear. New York: Macmillan Company, 1932.

Huber, Miriam B. (ed.) "The Lad Who Went to the North Wind" in Story and Verse for Children, Third Edition. New York: Macmillan Company, 1965, pp. 264-266.

Huber, Miriam B. (ed.) "The Three Bears" in Story and Verse for Children, Third Edition. New York: Macmillan Company, 1965, pp. 250-252.

McCloskey, Robert. One Morning in Maine, illustrated by author. Boston: Houghton Mifflin, 1952.

Podendorf, Illa. The True Book of Insects, illustrated by Chauncey Maltman. Chicago: Children's Press, Inc., 1954.

Portal, Colette. The Life of a Queen, translated by Marcia Nardi, illustrated by author. New York: George Braziller, 1964.

Sendak, Maurice. Where the Wild Things Are, illustrated by author. New York: Harper and Row, 1963.

Sevrey, Irene O. The First Book of the Earth, illustrated by Mildred Waltrip. New York: Watts, 1958.

Shuttlesworth, Dorothy E. The Story of Rocks, illustrated by Su Zan N. Swain. New York: Garden City, 1956.

Tannenbaum, Beulah and Myra Stillman. Understanding Time: The Science of Clocks and Calendars, illustrated by William D. Hayes. New York: McGraw-Hill Book Company, 1958.

Ward, Lynd. The Biggest Bear, illustrated by author. Boston: Houghton Mifflin, 1952.

Webber, Irma E. Bits That Grow Big: Where Plants Come From, illustrated by author. New York: W. R. Scott, 1949.

Zim, Herbert S. Frogs and Toads, illustrated by Joy Buba. New York: William Morrow and Company, Inc., 1950.

Ziner, Freenie and Elizabeth Thompson. The True Book of Time, illustrated by Katherine Evans. Chicago: Children's Press, Inc., 1956.

EXPECTED READINESS

The child

... has an understanding of sentence patterns, and has had a variety of experiences expanding and transforming sentences.

... has an extensive understanding of vocabulary and is aware that a careful choice of words is one element of good writing.

... is aware that stories evolve from themes.

... has had many experiences using description in written composition.

OBJECTIVES

The child

... learns to recognize sentence patterns in given selections and is able to rewrite them using a variety of structures for shifting emphasis, varying meaning, or making sentences inappropriate to the style of the original author.

... extends his understanding of words by observing the author's choice of words in given selections, the effect of repetition, the use of synonyms, transitional words, and positional changes of words.

... recognizes that the theme of a story is developed in various ways throughout the composition.

... extends his understanding of description and concept development by analyzing some of the descriptive techniques used by the author.

LEARNING EXPERIENCES: SELECTION: The Story of Doctor Dolittle[1]

Tell the class that you are going to read The Story of Doctor Dolittle, and that after the reading they will examine the book to find what makes it appealing to boys and girls of their age. Tell them that the book is written in a style that children can understand and analyze, and that any writer's style consists of his choice of words and sentence patterns, his descriptive techniques, and his manner of joining paragraphs.

1. The child learns to recognize sentence patterns in given selections, and is able to rewrite them using a variety of structures. He recognizes that in rewriting them he may shift the emphasis, vary the meaning of the sentence, or make the sentence inappropriate to the style of the original author.

a. Review the types of sentences and discuss the effectiveness of using different types in expressing different ideas. For instance, short sentences are often used for emphasis and dramatic effect, shown by the paragraphs in which the king realizes that he has been tricked and that Doctor Dolittle and his animals are gone (p. 51). Ask the children to identify the patterns of the sentences, and to state what they feel would be the effect of many such sentences in a written composition.

b. Have the children examine longer sentences with various structures of modification, such as the ones used by the author to describe the actions of the Barbary pirates (p. 106, 107). Ask the children to rewrite several of these sentences in the basic sentence patterns using no structures of modification. Read these sentences aloud and discuss their effectiveness.

c. Ask the children to rewrite a brief paragraph from the book, combining sentences when possible, and using any patterns they like.

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[1] Hugh Lofting. The Story of Doctor Dolittle, illustrated by author. Philadelphia: J. P. Lippincott Company, 1920.

2. The child extends his understanding of words by observing the author's choice of words in given selections. He sees the effect of repetition, of the use of synonyms, and of positional changes of words. He learns to recognize transitional words and phrases.

a. Discuss the sentence patterns examined, the frequent use of and, so, but, then, and the straightforward way of presenting preposterous things. Ask the children if they feel that a greater variety in sentence patterns and vocabulary would have made the story more interesting, and whether such things as pushmi-pullyus would be more believable if they were presented other than as simple facts.

Read a passage to the children and ask them to rewrite it, substituting synonyms, whenever possible, for and, or, but, then, or omitting these words when they seem to be unnecessary. The paragraphs on page 110 that tell of the swallows pulling Doctor Dolittle's boat away from the pirates are suitable for this exercise.

b. Review paragraph division emphasizing that a paragraph is a part of a whole, and, as such, must be clearly linked with the preceding and following paragraphs in order to maintain the unity of the composition. Tell the children that they are accustomed to reading paragraphs that are linked just as they are accustomed to reading words that are linked in sentences. Read two paragraphs to the class and ask the children to identify the transitional word or phrase that tells clearly that the second paragraph follows the first. (It might be well to have listed on the board some transitional words and phrases such as: next, in the same way, after that, when, then, finally.) Two paragraphs on page 117 beginning "And the pushmi-pullyu was glad...." might be used. Discuss the fact that the author begins many paragraphs with the words then, and then, and so then, and ask the children what effect they think this practice has on his writing. Ask them to suggest other ways the author might have linked the two paragraphs on page 25 that begin "In this way things went along...," and the two paragraphs on pages 31 and 32 that begin "So the sailor went to see the grocer...."

3. The child recognizes that the theme of a story is developed in various ways throughout the composition.

a. The author humorously develops the theme of the need of animals for understanding by humans, and of their loyal response when understanding is given. Lead the children to see how the author's characterization of Doctor Dolittle and the animals allowed him to develop his theme and to create an interesting story. This may be done by calling to their attention the fact that, like all people, Doctor Dolittle had good qualities and bad ones, and by asking them to list the characteristics of the Doctor and to classify them as good or bad. Ask them to tell how qualities such as kindness to animals and lack of consideration of people precipitated adventures. Lead them to see that the characteristics of the Doctor and the animals were the major tools used by the author in the development of his theme.

Recall with the children an example of this in a specific incident, such as the one in which the Doctor showed kindness to the alligator and a disregard for those people who were frightened by it. Have them recall that the consequence of this was the ruin of his veterinary practice.

Each child might choose an animal and list the qualities of it. The animals also had strengths and weaknesses. After the child has made his list he might tell the class how he thinks the author used the qualities of his particular animal to interact with the qualities of Doctor Dolittle, and thus to advance his theme and plot. For instance, the qualities of Polynesia might be listed as intelligence, wisdom, and decisiveness.

These characteristics first allowed her to teach the Doctor the language of the animals, and then direct him into the veterinary practice.

b. Have the children imagine a person or animal they would like to write about, and list a number of good and bad characteristics of it. Ask them to write a short story showing how the qualities interact to lead the character into and then out of trouble.

4. The child extends his understanding of description and concept development by analyzing some of the descriptive techniques used by the author.

Discuss the fact that there are a variety of ways to lead an audience to understand meaning. For instance, if a writer wants his audience to know what a particular breed of dog is like, he can describe his own dog and state that it is of that breed. Or if he wants his audience to know what his dog is like, he can describe a particular breed of dogs and state that his dog is of that breed. Another means of concept development is to describe the most outstanding aspect of a person or thing to give its dominant impression. After stating that the pushmi-pullyu has two heads the author develops the concept of the illusiveness of the beast. Read to the class the description of the pushmi-pullyu on pages 77 and 78, and ask the children if they can tell what a pushmi-pullyu is really like. Do they know his size, his color, the length of his coat--if he has one? Determine with them what the author felt was necessary for his audience to know about the pushmi-pullyu and why. Suggest that they imagine an animal and describe it as the author did.

LEARNING EXPERIENCES: SELECTION:[1] Ginger Pye[2]

Discuss the work done on Doctor Dolittle. Review the kinds of sentences used by the author, the repetition of certain words and phrases, and the means used to link paragraphs. Then tell the children that Ginger Pye, the book to be read now, is quite different from The Story of Doctor Dolittle. Tell the class to listen just for pleasure, and that after the teacher has finished reading aloud, they will examine the book in various ways to determine how the author made it interesting.

> 1. The child recognizes sentence patterns in a given selection and is able to rewrite them using a variety of structures. He recognizes that in rewriting them he may shift the emphasis, vary the meaning, or make the sentence inappropriate to the style of the original author.

a. Have the children examine a passage from Ginger Pye, and discuss the different sentence patterns, the use of interrogative sentences, and use of exclamatory phrases in a passage, such as the passage in which Rachel realizes that they had forgotten to name the puppy (p. 66).

Ask the children to suggest situations that might be written in much the same manner as the one in the excerpt. They might suggest a lost lunch, a forgotten paper, a late arrival. Ask them to choose one of the suggestions and compose a paragraph in the same general style as the author's.

b. Review in detail an incident from Ginger Pye; then ask the children to write the situation in their own words. After they have done this have them read their work orally, and then read the episode from the book. For instance, Rachel's reaction when she thought the Reverend Gandy had watched her imitate him in the pulpit, might be used. Rachel thought she saw him out of the corner of her eye; he was standing in one of the rear side doorways of the church; Rachel was afraid to make sure that it was he; she was frozen with embarassment; her arms were raised to heaven; she changed her imitation of the minister to an exhortation to Jerry and Uncle Bennie to go to Sunday School often, to be good boys, to put their pennies in the plate and not to spend them on peanuts.

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[1] The expectations and objectives for this selection are the same as those specified for The Story of Doctor Dolittle.

[2] Eleanor Estes. Ginger Pye, illustrated by author. New York: Harcourt, Brace and Company, 1951.

Ask the children to give their feelings about their work. Ask them if they feel that their writing would fit into the book as well as the author's does. If they are not satisfied with their work give them the opportunity to rewrite it. Tell them that the author probably rewrote many passages of Ginger Pye before she obtained the results she desired.

2. The child extends his understanding of words by observing the author's choice of words in given selections. He learns to recognize transitional words and phrases.

Review the fact that the paragraph is a part of the whole, and as such must be clearly linked to the preceding and following paragraphs in order to maintain the unity of the composition.

Read two paragraphs to the class and ask the children to tell how they are related, and to identify the transitional words or phrases. The paragraphs that tell of Rachel's first visit to the Speedy's barn might be used (pp. 44, 45). The children should understand that the entire first sentence of the second paragraph constitutes the linking element, and that the second paragraph explains, or begins the explanation of the last sentence of the first paragraph.

Ginger's reaction to the dog in the mirror is another appropriate example (pp. 97, 98, beginning "There was another dog....). The children should see that these paragraphs are linked by *new dog* and *shiny* in the second paragraph, and that the second paragraph develops the idea of the new dog in the mirror begun in the first paragraph.

3. The child recognizes that the theme of a story is developed in various ways throughout the composition.

a. In *Ginger Pye* the author shows how the disappearance of something loved, the dog Ginger, can bring a family closer together through the sorrow of his loss and later through the joy of his return. The author introduces her theme by showing the family's excitement over the arrival of the puppy; a special privilege is granted Jerry and Rachel (p. 63). Then on page 76, she shows the family's indignation and concern when they believe Ginger is in danger of being stolen. The Pyes' distress over Ginger's loss and their concerted efforts to get him back is shown in their--and the entire town's--search for him (p. 136).

The continued concern for the little dog after many day's absence is indicated in the paragraph beginning "Whenever any of them thought of Ginger..." (p. 148) and when Ginger finally returns the author shows the joy of the entire family (p. 235).

b. Have the children write an imaginative story that shows how some problem can serve to bring people closer together. Allow the children to read their stories to the class, and discuss the effectiveness of theme development. After they have read their stories orally and heard the discussion of them they should be allowed to revise and rewrite them.

4. The child understands that there are different ways of developing concepts.

Discuss with the children the manner in which the concept of the pushmi-pullyu was developed in *The Story of Doctor Dolittle*; then read a paragraph from *Ginger Pye* in which the author develops a concept by means of a dominant characteristic also, such as the one in which a description of Sam Doody is given (p. 28).

Ask the children if they have a clear idea of what Sam Doody is like. Let some give their impression of him. Ask them if they think they would like to know Sam and why. Then reread the passage to them and ask what characteristics the author emphasized.

Have the children write a paragraph about a known or imaginary person emphasizing one or two special characteristics.

EXPECTED READINESS

The child

... has had a variety of experiences writing imaginative stories.

... understands that a paragraph should discuss one topic or one aspect of a topic.

... is aware of different levels of usage.

OBJECTIVES

The child

... recognizes that stories can be written from different points of view and has experiences in writing imaginative stories in narrative form.

... learns that the sequencing of sentences within a paragraph determines the unity and coherence of the paragraph and that the sequencing of paragraphs determines the unity and coherence of the larger composition.

... learns that different levels of usage are employed in dialogue as appropriate to indicate the individuality and background of characters portrayed.

LEARNING EXPERIENCES: SELECTION: D. J.'s Worst Enemy[1]

Read aloud to the class the book D. J.'s Worst Enemy. Tell the children that, as with the other books, they are to listen first to enjoy the story and to develop a feeling for the way the author writes; then they will see how his writing can help them with their own composing.

1. The child recognizes that stories can be written from different points of view and has experiences in writing imaginative stories in narrative form.

a. Discuss with the children the fact that point of view is one of the most important aspects of writing a story. For example, in narration the point of view explains who is telling the story, and what his relationship is to the action. In many stories, the author tells about an experience in which he himself was not involved, such as in Ginger Pye. Here the author stood outside the action and related what happened, not to herself, but to Jerry and Rachel and Ginger Pye, by using the third-person, he, she, it, and they.

By using the I and we the author imagines that he himself is in some way involved in the action, and he tells his story as he lived it or saw it.

In D. J.'s Worst Enemy the author writes about an imaginary character from a first-person point of view. Emphasize that in writing from this point of view the author must not only tell a story that he has imagined, but he must tell it convincingly through the eyes of an imaginary person.

Ask the children whether they think that telling a story in this manner would be easier or more difficult than telling a story from the third-person point of view. Read to the class a passage from the book that indicates the way in which an author can use the first-person to reveal exactly what his narrator thinks and how he feels. D. J.'s reaction to the joke played on him and Nutty by Renfroe may be used as an example (p. 21).

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[1] Robert Burch. D. J.'s Worst Enemy, illustrated by Emil Weiss.
New York: The Viking Press, 1965.

Ask the children to rewrite the paragraph leaving the conversation as it is, but changing the narration from first-person to third-person. Have some of the students read their passages and discuss their effectiveness.

b. Have the children write an imaginative story from the first-person point of view. Allow as many as possible to read their stories to the class. Discuss the stories in terms of the effectiveness of the point of view. Give the children the opportunity to revise and rewrite their stories if they wish to do so.

2. The child learns that the sequencing of sentences within a paragraph determines the unity and coherence of the paragraph and that the sequencing of paragraphs determines the unity and coherence of the larger composition.

a. Review with the class the fact that the paragraph should discuss one topic or one aspect of a topic, and that its organization is determined by its content.

The paragraph describing D. J.'s and Nutty's walk along the lake (pp. 56, 57) has unity because it discusses one topic, what D. J. and Nutty did when they went exploring, and it has coherence because its sentences are sequenced chronologically.

Ask the children to write a paragraph in which the sentences can be sequenced chronologically. Remind them that to have unity it must have one topic, and to be coherent it must discuss that topic logically.

b. Paragraphs are also sequenced logically so that the entire composition will have unity and coherence. The paragraphs treating two aspects of packing peaches are developed according to a time sequence (pp. 103, 104).

Ask the children to write directions for or an explanation of something, carefully sequencing sentences and paragraphs.

3. The child learns that different levels of usage are employed in dialogue as appropriate to indicate the individuality and background of characters portrayed.

a. Discuss the fact that people of different ages, degrees of education, and social and geographical environments generally use diction characteristic of their background. An author, to be effective, must be able to shift from formal literary English, to colloquial English, to illiterate English as his narration and characters require. The first-person point of view of D. J.'s Worst Enemy puts the entire story in the diction of a young Georgia farm boy. The narrative section of books written in the third-person point of view is written in more formal English, and the colloquial and illiterate English is reserved for dialogue. An author becomes proficient in different levels of usage by listening, observing, reading widely, and consciously developing a sensitive feeling for language.

Point out to the children that they probably already use several levels of language: one when writing a paper for geography, one when writing a thank-you note to an adult, one when writing a letter to a friend, one when speaking to a friend, one when asking or answering a question in class, one when speaking to a much younger child, and many others.

D. J.'s Worst Enemy gives examples of differences in usage that occur at different ages. One example is shown when the Castor children correct each other's greetings to Mr. Madison (pp. 40, 41).

D. J. shows his older sister's concern about usage when he tells the reader that she thinks it more polite to call fatback side meat (p. 44).

Clara May, the young lady of the Madison family, is concerned not only with her own language, but, much to his discomfort, with D. J.'s also. An instance of this is found on page 125 when she finds fault with D. J.'s use of a regional expression (p. 125).

Authors often use different levels of usage as a means of portraying character. The language of the man Ratty Logan is contrasted with that of D. J.'s father in the passage in which Mr. Madison defends D. J. (p. 53). Ratty's character is emphasized by the manner in which he speaks as well as by what he says. His use of the double negative is inappropriate because he is speaking formally to D. J.'s father. The same form is used by the boys without seeming inappropriate when they are talking informally among themselves.

D. J.'s own awareness of different levels of usage is shown by his dissatisfaction with his remarks to Doctor Coe (pp. 82, 83).

b. Ask the children to listen to the different levels of speech used by their peers and by themselves. Have them write down some of the differences they observe. Allow some of the children to read their observations to the class and discuss them.

c. Have the children write conversations in which different levels of language are used. Caution them to use levels in which they are fluent. They should not try to use dialects or levels of usage with which they are not familiar.

Allow those who wish to read their conversations to the class and discuss the effectiveness of their dialogue. Allow time for those who wish to rewrite and revise their work.

EXPECTED READINESS

The child

... recognizes that concepts are developed through derived experiences as well as through direct experiences.

... recognizes that the compositions of an author reflect his experiences, backgrounds, and feelings.

... recognizes that the writer should have a particular purpose and audience in mind before beginning a composition.

... recognizes that his ideas and values are worthy of written expression.

OBJECTIVES

The child

... recognizes that his concepts of himself as an American are developed through a knowledge of the history of his country as well as through his experiences as a citizen.

... recognizes that an event or idea might be interpreted in vastly different ways by authors with different points of view.

... learns to recognize three of the four basic kinds of discourse and has experience writing each kind.

... recognizes that history is originally written by those experiencing the events.

LEARNING EXPERIENCES: SELECTION: America Is Born: A History for Peter[1]

America Is Born: A History for Peter is the first of Gerald Johnson's three-volume history of the United States for young people. In this book the author shows with more objectivity than is usually found in historical writing for elementary-school children the roles played by European powers in the development of America. This objectivity together with the author's explanation of certain concepts usually associated with the early history of the country afford many opportunities for students to think critically about history and about forms of discourse.

1. The child recognizes that his concepts of himself as an American are developed through a knowledge of history as well as through his experiences as a citizen.

a. In his letter to Peter van den Honert at the beginning of America Is Born the author makes a distinction between being a citizen of the United States and being an American. Read this letter to the children (pp. vii-ix) and discuss with them the distinction that is drawn by the author: the law makes one a citizen, history makes one an American.

Develop the idea that just as all citizens have this particular legal status in common, so all Americans have many attitudes, beliefs, and values in common, and that these are growing and have grown out of the ever unfolding events that comprise our history.

Ask the children to name and from this to compile a list of the traditional beliefs held by all--or certainly most--Americans. (A discussion or examination of the Declaration of Independence or Bill of Rights might be appropriate.) While America Is Born is being read and the events that contributed to the emergence and growth of these beliefs are related, have the children list them under the appropriate belief. This might best be done as a group activity so students of varying abilities may participate.

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[1] Gerald W. Johnson. America Is Born: A History for Peter, illustrated by Leonard Everett Fisher. New York: William Morrow and Company, 1959.

b. After completing the book, the children might write a letter to a friend living in a foreign country, real or imaginary, telling him why certain beliefs are traditionally held by many Americans. The children might refer to the lists of beliefs and events, if so, they should be encouraged to explain why the events listed affected the beliefs as they did. The less able students might write this letter as a group activity.

2. The child recognizes that an event or idea might be interpreted in vastly different ways by authors with different points of view.

a. The author's presentation of the history of America leaves little doubt as to who he is and how he looks upon history. He is an American and as such he judges the events that have shaped his world and his country; other writers with other backgrounds would have emphasized different events and made different judgements. The children should become aware that history is more than the presentation of a series of events, it is also a way of interpreting events. They should understand that interpretation varies greatly with individuals, with nations, and with time.

While a Spanish historian might view Ferdinand and Isabella of Spain as liberators of their country and defenders of their faith, the author, reflecting the American concepts of religious freedom and tolerance, sees them as cruel tyrants. Read to the class the critical analysis of Ferdinand and Isabella (pp. 27, 28), and contrast the author's judgement of the Spanish rulers with the explanation and justification of the acts of piracy condoned--even encouraged--by Elizabeth I (pp. 67, 68).

The more able students might wish to compare the presentation of these historical figures in different encyclopedias and biographies.

The author's belief that it is important to know not only what people did, but what they thought about what they did is essential to a true understanding of history. Ask the children to name ideas and practices once accepted as legitimate and proper, but now considered to be wrong. (They might name such things as the burning of witches, the imprisonment of debtors, etc.)

b. Ask the children to imagine that they are living a hundred years from now and to write an account of some event or activity that has occurred during their lifetime that reflects attitudes or conditions that might be subject to great change in the future.

As a group activity, the less able students might imagine and then write or tell how it would feel to be the winners and then the losers of the same football game.

3. The child learns to recognize three of the four basic kinds of discourse and has experience writing each kind.

a. Review with the children the importance of a writer having a definite purpose and audience in mind before beginning his composition--his need to ask himself, "To whom am I writing and why?"

When he has answered these questions he is ready to decide upon the kind of writing he will use. The kinds of discourse that appear most often in books for children are: exposition, which informs or explains; narration, which tells a story that may be historically true or false; and description, which suggests to the imagination the qualities of objects, persons, conditions, or actions as they appear to the observer.

The various kinds of discourse seldom appear in pure form, but are intertwined according to the purpose of the writer. Thus, the writer of history may employ narration to present events sequentially, exposition to explain the significance of events, and description to present actions and persons vividly.

America Is Born is essentially a narrative--it tells the story of the founding of America, but there is more to the story than a series of events and the author uses exposition and description to interpret and to give significance to the time and to the people.

The description of the battle between the English and Spanish fleets is a short, clear example of the author's sequential narrative writing (pp. 75-79). After reading this example to the students write on the board a number of topics suggested by them as appropriate for sequential narrative writing. They should understand that narrative writing answers the question, "What happened?" Topics such as a visit to an interesting place, an exciting game, a vacation experience, etc., might be suggested.

A group of more able students might wish to discuss the fact that not all narrative writing is sequential. To make his story more interesting, an author may begin in the midst of some difficulty or problem and then tell the events that led up to this moment and next how the problem was resolved.

The children should write a short narrative on a topic of their own choosing or on one of the topics listed on the board. The story could be real or imaginary. The less able students might tell stories to their own group, or they might write a group story.

Those children who wish to should have the opportunity of telling or reading their stories to the class.

b. In an expository passage, the author explains the decisive difference between the Spanish and English naval forces by contrasting the way in which the two countries chose their leaders and by contrasting the leaders chosen (pp. 73, 75).

The children should understand that contrast, or the telling of how things differ, is one of the basic forms of exposition. Ask the class to name and list on the board all the ways that they can think of in which situations can differ. It might be appropriate to set up broad categories of characteristics and group the suggestions under the proper category. Thus size and shape would be grouped under physical characteristics, and friendliness and trustworthiness would be placed under personality characteristics.

After the children have listed a number of ways in which situations can differ, ask them to tell orally how differences such as those listed can determine what will happen at a given time. Then, ask them to write a short composition in which they explain why a game, a contest, or a battle was won by contrasting some characteristics of the opposing participants.

Allow those children who wish to read their compositions to the class.

c. Through his vivid description of Roanoke Island as an ideal site upon which to found a colony the author gives dimension to the difficulty of establishing a settlement in an unknown land (pp. 90, 91).

The children should be aware that the purpose of description is not always just to tell how something appeared, but to give insight into the feelings and reactions of people and to the complexities of a situation. (The author's description of Elizabeth I [pp. 61, 62] is a good example of using this form to indicate complexity of character.) The author describes a particular aspect of a person, a place, a situation according to the idea he wishes to convey. His descriptions must serve his overall purpose in writing; they must contribute to the unity of his composition.

The children might give examples of how particular descriptions could contribute to the clarity of the topics they suggested for narrative writing. Some of them may have included descriptions in their narrative composition, if so, they might reread these to the class and discuss the way in which the descriptions aided in making the passage more interesting or more understandable.

The children may wish to write descriptions.

4. The child recognizes that history is originally written by those experiencing the events.

Ask the children how they think the author knew all that he did about American history. How did he know what happened? How did he know how people looked, and felt, and acted? How is history written?

Of course, he may have read other histories, or encyclopedias, or biographies, but these works present history from another author's point of view, and a good author wants to form his own opinions. Therefore, he goes to the primary sources, the people who lived and experienced and determined the history. If the action has happened during his lifetime he will interview as many of the participants and observers as possible. If it happened in the more distant past he will study the letters, the diaries, the journals, the records of the participants. He will go to the everyday writing of men, women, and children of the day to find what happened and how people felt about what happened.

Ask the children if they keep diaries or write letters about things that happen in the world? If they do these writings may become valuable sources of history.

If they write stories, poems, songs, or plays about the time in which they lived they may also be making contributions to the historian for he must be familiar with the legends, stories, ballads, slogans, and poems of an age to portray it with understanding.

In America Is Born the author gives specific examples of contributions to history by men who were good story tellers and observers though they were not primarily writers. Richard Hakluyt's book contains such interesting accounts of the New World written by explorers and seamen that it is still read today (p. 86), and John Smith's books, charts, and pamphlets not only influenced people of his time to settle in America but give now an interesting picture of its early history (pp. 125, 126). The man who first wrote down the story of Stephen the Slave preserved an interesting legend and an understanding of explorers and Indians of early America.

The class should become aware that those who write to and for and of their countrymen of today may also communicate, through the historian, the ideas of their time to America of the future. The children might wish to begin keeping journals of important events that occur in their lives and in their country. They should record the events and their feelings about them. It would be helpful if a short period of time could be given each week to making entries in the journals so that the children would record their activities and thoughts regularly.

Occasionally the children should be allowed to read to the class entries from their journals and to compare their observations and reactions with those of their classmates.

CHILDREN'S LITERATURE SELECTIONS AS MODELS FOR WRITTEN COMPOSITION

Advanced and Gifted Students

The Bronze Bow
Elizabeth G. Speare

Across Five Aprils
Irene Hunt

A Lantern in Her Hand
Bess Streeter Aldrich

EXPECTED READINESS

The student

... can recognize the theme of a story and follow its development through a composition.

... recognizes that words have connotations and denotations, and that word meanings may change with time.

... understands that careful sequencing of sentences gives unity and coherence to a paragraph.

... has had a variety of experiences in writing descriptions.

OBJECTIVES

The student

... recognizes that the theme of a story is developed in a variety of ways, and understands that the significance of a literary work depends not only on the theme, but on the author's skillful development of the theme.

... recognizes that description appeals both to the senses and to the emotions, and that good description involves first choosing the impression to be made, and then selecting the words that will best convey that impression.

... recognizes that the sequencing of sentences gives unity, coherence, and emphasis within a paragraph, and gains experience in writing carefully sequenced sentences.

... expands his understanding of words by studying the connotation, denotation, and historical meanings.

LEARNING EXPERIENCES: SELECTION: The Bronze Bow[1]

The Bronze Bow is an excellent example of historical fiction written for the young. Its theme development, unfolding of plot, and craftsmanship offer much to the student of composition. The student who has a knowledge of the history of the time of the novel has an added opportunity to evaluate the author's scholarship and research.

Each member of the class should be familiar with the book, either through having read it himself or through having the teacher read it to the class.

1. The student recognizes that the theme is developed in a variety of ways, and understands that a literary work depends not only on the theme, but on the author's skillful development of the theme.

a. Discuss with the students the theme of The Bronze Bow. Ask them if they have read other stories in which the hero struggles through feelings of hatred and revenge into an understanding of love and forgiveness. Help them bring out the fact that there are young people in the world today who have the same struggle. Be sure that they understand that such a universal and timeless theme may have been, and may yet be, developed by many writers in many different ways. Bring out that to be significant, a theme must be presented and developed skillfully and that theme development requires a subtle interweaving of many things including plot, characterization, and setting.

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[1] Elizabeth George Speare. The Bronze Bow. Boston: Houghton Mifflin Company, 1961.

b. With the students briefly outline the plot. Determine with them the manner in which the author convincingly presented and logically developed the story. The first paragraph of the book might be discussed (p. 1).

In this first paragraph the author uses description of a boy and his countrymen to serve two purposes, to introduce the main character and to give the reader an idea of the temper of his race and his time. In one brief descriptive paragraph the author has set the stage for all the action to follow.

Discuss with the class the fact that the introduction must whet the interest of the reader; it must promise something of interest to come. Ask the students if they feel that the reader could determine from the first paragraph the type of story to follow. Explore with them the author's purpose of presenting both Daniel and his countrymen. Discuss words and phrases used by the author to suggest future actions.

Suggest that the students write an introductory paragraph in which the reader will be given an idea of possible action to follow by the use of description. Read these paragraphs and discuss their effectiveness.

Discuss the development of the plot by asking if the author ever included any material that the reader might consider logically impossible. Did the author include anything that the reader might not understand or might feel to be irrelevant?

Read selections that show how, as the plot unfolded, Daniel's dream of a military savior driving the Romans from Palestine changed into a nightmare of futility and betrayal. The scene in which Daniel brings Rosh's orders to Joel initiates an action that ends in tragedy and in the revelation to Daniel of Rosh's real objective. (p. 172, beginning "'I'll do anything, Daniel....'" and ending "'I'll get it, whatever it is.'")

Daniel's doubts are stirred after Joel's information aids Rosh in raiding, not the Romans, but his fellow countrymen. He defends the action against the townspeople, but he himself is not convinced. Read to the class and discuss the credibility of the passage which indicates that, though Daniel will not admit his fears to those who critize Rosh, his confidence in the nobility of his cause is shaken (p. 189).

By his reaction to Joel's capture Rosh reveals to Daniel his true character and the nature of his cause. The author uses an argument between the two to make clear the difference between the idealism of Daniel and the cold pragmatism of Rosh. Read the dialogue (p. 199, beginning with "Desperately Daniel tried a different tack...."), and discuss with the class whether or not the reactions of the two characters are believable and are convincingly portrayed through dialogue.

The rescue of Joel costs the life of Nathan and Samson and destroys the dream of victory in warfare. Read the paragraph (p. 210) beginning "During the next endless hour...," and discuss the manner in which the author weaves the time of day, the weariness of the boys, and the loss of two friends into the realization of the impossibility of fulfilling their dream. Ask the class whether or not they feel that the boys would have responded to the events in the manner they did had this been a true situation. Elicit reasons for their response.

With the loss of his dream and his friends, Daniel feels that the only thing left to him is his vow of vengeance. In his bitterness he drives his sister Leah deeper into physical and mental darkness, and though she is at the point of death his hatred will not allow her the comfort of a visit from the yellow-haired Roman she had befriended. The author employs dialogue to portray the unreasonable hatred that fills Daniel. Read this dialogue between Daniel and Marcus (pp. 250, 251), and discuss whether the author might have expressed Daniel's feelings as powerfully had she used description. Members of the class might wish to write a description of the meeting between the two boys omitting direct quotations. These compositions should be compared, for effectiveness, with the selection in the book.

The author shows in a simple but dramatic incident the profound change in the hate-filled boy, when, after Leah has been restored to health by Jesus, Daniel invites the Roman to bid her good-bye.

Read to the class the last paragraphs of the book (p. 254, beginning "Gone! ...), and discuss with the students the author's selection of this incident to show that in extending his hospitality to the homesick Roman, Daniel followed, not the man, Jesus, but the spirit of his teaching.

c. Clear characterization is one of the techniques the author uses to advance both theme and plot. Daniel, consumed with and motivated by hate, is made understandable to the reader by the author's revelation of his early life. His conversation with Joel and Malthace in the first chapter is an example of the manner in which the author wove Daniel's history into the story. Read to the students Daniel's account of his father's crucifixion and of Daniel's vow to hate and fight and kill the Romans. Discuss the insertion of this account into the story as a means of revealing the character of the boy, of the Jews, and of their Roman conquerors (pp. 82, 83, beginning "'We all knew...,'" and ending "'That's all I live for.'").

Later the reader is given more of Daniel's early life as he tells Joel and Malthace the cause of Leah's "demons" (p. 83).

Discuss Joel and Malthace. Ask the students what the author has revealed of them beyond their actions in the story and how she has revealed it. Ask them if they feel that the character of Rosh is as well drawn. Explore with them the need for an author to reveal more of some characters than others.

Have the students compose a dialogue in which the reader learns not only facts but something of the character of the speakers as well. Let some of the students read their compositions to the class, and discuss what each writer has revealed about his characters.

d. The setting, interwoven with plot and characterization, is another means of giving significance to theme. Discuss with the students the author's reason for choosing Palestine as the setting of her story. Bring out that an appropriate setting can powerfully influence the plot. Discuss the research that the author must have done in order to place her story in ancient Palestine, and ask what the author needed to know about the country and its people to present it convincingly. Emphasize that a knowledge of topography, climate, agriculture, industry, and inhabitants must be translated into diction appropriate to the theme and woven into the fabric of the action.

Read an example, such as the scene Daniel found on arriving at Capernaum, in which the setting creates an atmosphere that lends substance to the plot.(pp. 55, 56, beginning "He came out on the last long slope....).

Have the students make a factual report on a particular location, and then describe it as it might be viewed through the eyes of a stranger. Let individual students read their compositions to the class; then discuss the feeling created by the writers.

2. The student recognizes that description appeals both to the senses and to the emotions, and that vivid description involves first choosing the impression to be made and then selecting the words that best convey that impression.

a. Discuss with the class the components of vivid description. Emphasize that description tells the reader what impression the scene makes on the senses and emotions. A good writer makes sharp discriminations, and to do this he must cultivate his powers of observation and expand his vocabulary of words that indicate perception. The author gives an excellent example of perception revealed in words in her description of the view from the mountain of the village of Ketzah (p. 10).

Note the discriminations made in the passage; the village clung to the slope, the houses were clustering houses, the orchard and fields circled the village and were themselves banded by iris and daffodils. Bring out that in this selection the scene is made vital by words that suggest movement and life. Ask the students to find other words in the selection that contribute to the feeling of movement.

Note the position of intensely blue after the head of the structure of modification and discuss its effectiveness. Note that except for words suggesting movement the author's descriptive terms do not evoke unusual qualities. She has not overloaded her passage with too many different details.

Her description of an attack on a caravan gives an example of the use of verbs in description (p. 19, beginning "Instantly the hillside erupted...."). The students should become aware that verbs and verbals can imply something about the nature of the person or thing performing the action as well as about the action itself.

Discuss the contrast between hurled used to indicate the leader Rosh's action, and dropped used to indicate the action of his men. Note that "accurate as hawks" makes dropped a deadly action.

b. Have the class write a description of an imaginary scene. Tell them to decide first how they want the reader to feel about the scene; then to select carefully the words that would bring out that feeling. Let individuals read their descriptions to the class and discuss the effectiveness of them. Give the students an opportunity to rewrite and polish their compositions.

3. The student recognizes that the sequencing of sentences gives unity, coherence, and emphasis within a paragraph, and gains experience in writing carefully sequenced sentences.

a. The students should become aware that the sequencing of sentences within a paragraph determines the impact of the paragraph upon the reader. There are many ways in which sentences may be organized; this activity will be concerned with the organization of narrative passages.

In Daniel's narrative of his father's execution, both the sentences and paragraphs follow a time sequence (pp. 82, 83).

Discuss with the students the manner in which the events are related and interwoven with Daniel's thoughts as he recalled them. Call to their attention the simplicity of the narrative. By her skillful selection of details in which nothing vital has been omitted and nothing unessential has been included, the author has presented a vivid impression of a terrible cruelty. Her stark narrative is appropriate to her scene.

It would be well to review the work done in description, emphasizing that good description is not overloaded with modifiers. A sensitive writer does not include everything that might be said about an incident or object in his descriptive passages. He omits all details that would distract the reader from the impression he wants to convey.

b. Ask the class to write a passage in which the sentences and paragraphs follow a time sequence. Let individual students read theirs to the class, and discuss them.

4. The student expands his understanding of words by studying the connotation and denotation and historical meanings of certain words.

a. Examine with the students the fact that proper names have different connotations for different people. In many parts of the ancient world the word Roman had connotations of respect, strength, order, and honor, but to Hebrew Zealots and many such as Daniel, Roman had connotations of oppression, greed, contempt, cruelty, as indicated by the paragraph beginning "'Roman!' snorted Joel...." (p. 9).

Discuss the reasons for the word being thought of in different ways. Remind the students that Daniel was shocked to find that to many people of Capernaum Roman meant something more to be tolerated than hated. Bring out that to the German boy Marcus, also of a conquered people, Roman was an appellation that could be honorably sought.

Explore the different connotations of such words as American, Russian, Chinese in different parts of the world today. Ask the students why they think that different connotations are put on words, and how these connotations differ from culture to culture and even from individual to individual.

b. The word Messiah might be examined from an historical point of view. Its meaning to Daniel, Joel, and Malthace is brought out in an early meeting (pp. 11, 12, beginning "Joel was instantly sober...," and ending, "The question had been answered.").

The class might examine the concept of Messiah from Old Testament times to the present.

Zealot, Pharisee, demon, profane, and cohort are some of the other words that might be studied in this manner. The origin of words such as synagogue, tetrach, phylacteries, and mezuzzah might be examined.

It should be brought out that research such as that done by the students was also done by the author of The Bronze Bow.

LEARNING EXPERIENCES: SELECTION:[1] Across Five Aprils[2]

1. The student understands that different types of vocabulary patterns exist and that these patterns can be reproduced effectively in theme development.

Across Five Aprils is written almost entirely in the dialect which was prevalent in southern Illinois during the years 1861-1865. The author has done an excellent job of reproducing typical speech patterns, expressions and idioms in this story of the Civil War as seen through the eyes of a young boy.

Numerous passages can be selected from this book to illustrate the effectiveness of dialect and regional expressions in the development of character and theme.

a. The students could list idiomatic phrases and expressions used by various characters in the story and offer possible interpretations of these expressions. They, also, could rewrite the dialect forms in current standard English and offer corresponding expressions that could be used today in place of those used in the 1860's.

Activities of this type place an emphasis on the development of language and show how words, phrases, and common expressions change as the culture changes. Examples may be found on pages 8, 15, 20, 32, 52, 102.

b. A follow-up activity appropriate at this time would be to let students write short stories in which they use current slang or informal expressions as a principal means of developing their own themes.

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[1] The expectations and objectives for this selection are the same as those for The Bronze Bow.

[2] Irene Hunt. Across Five Aprils. Chicago: Follett Publishing Company, 1964.

2. The student recognizes that description appeals to all senses and becomes proficient in its use.

a. Scan the book for the purpose of categorizing description according to time, setting, characters, physical objects, feelings and emotions, events, and motivation. Some examples from Across Five Aprils which could be used to illustrate each of these categories are found on pages 7, 8, 9, 10, 62, 130, 131.

3. The student recognizes that there are many methods of theme development and begins to acquire these techniques.

Learning to recognize ways in which themes develop is no easy task. A device to facilitate this skill is observation of relationship of theme to plot, character, and setting by means of narration.

a. Several paragraphs found on pages 160 and 161 deal with the desertion of a Union soldier, Jethro's cousin. Desertion became a major problem in the late winter of 1863 because thousands of young men had become disillusioned. Besides showing development of the plot, these passages also depict the strengths and weaknessess of two characters in the story.

When Jethro quietly tells Eb that the Federal Registrars are looking for him, Eb's complete realization of the consequences of his action is shown in an expression of fear, hopelessness, and shame (see pp. 164 and 165). Jethro's soliloquy on the following pages shows the depth of his feeling and directness of his decision.

b. Theme is further developed by means of description, illustrated in the last two paragraphs on page 127.

LEARNING EXPERIENCES: SELECTION:[1] A Lantern in Her Hand[2]

1. The student understands that different types of vocabulary patterns exist and that these patterns can be reproduced effectively in theme development.

a. Let the students read A Lantern in Her Hand to discover for themselves how true to life this story is, and how the conversational narrative style builds the atmosphere of realism. Let the student discover incidents which add to the reality of the account of the life of Abbie Mackenzie Deal, such as:

(1) the trip by covered wagon to Iowa on page 7.

(2) the wedding on page 52.

(3) the April snow storm on page 98.

(4) the grasshoppers on page 101.

b. Many different dialects are found as the story unfolds. Note the differences in dialects and the manner in which the author employs language that is appropriate to the character, the time, and the action.

(1) The Irish dialect of Maggie O'Conner is in her vow to remain in Blackhawk County on page 18.

(2) Again her speech reflects her Irish origin when she describes Abbie after a tragic incident on page 29.

(3) In speaking to Abbie of love both her speech and her emotions are typically Irish on page 44.

(4) The German immigrant, Christine Reinmueller, reflects in her speech and action, the practical nature of many of her fellow countrymen on pages 95, 104, 122, 276.

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[1] Expectations and objectives for this selection are the same as those for The Bronze Bow.

[2] Bess Streeter Aldrich. A Lantern in Her Hand. New York: D. Appleton and Company, 1928.

(5) The speech and concerns of pioneer Americans is evidenced in dialogue on page 68.

(6) The humor of these pioneer people is reflected in Grandpa Deal's assertion that his grandson, Will, has been caught stealing on page 47.

(7) Differences between generations in outlook as well as language is depicted in a scene in which Abbie's granddaughter Katherine tries to persuade her two grandmothers to prepare a dinner for a young friend on page 259.

c. Find details that add to the description of the way of life of a particular time. Show how poems, songs, news items, folk tunes, and descriptions of clothing, food, housing, weather, flowers, trees, and scenery help to portray the setting for action. Examine these incidents:

(1) Cedartown on page 1.

(2) the Christmas celebration on page 112.

(3) getting settled on page 85.

(4) the summer picnic near Stove Creek on page 243.

2. The student continues to increase his vocabulary with special attention to mood, emotion, and character.

a. As the students are making the effort to increase their own vocabularies, cite instances of similar experiences from A Lantern in Her Hand in which the characters are increasing their vocabularies on pages 8, 249, 250, 277.

b. Many incidents are included in this book to portray the mood of the moment. Call the students' attention to:

(1) the picture of "hurry and confusion and fright" on page 23.

(2) the hot, dry plains on page 68.

(3) prairie silence at night on page 72.

(4) disagreeableness of nature on funeral day on page 135.

3. The student recognizes the gradual development of a theme.

In this book, the theme, "Love one another," is developed through the life story of the main character. The Introduction gives the setting and the events directly following the death of Abbie Deal. Then the scene shifts to long-ago when Abbie was growing up. Her life is portrayed from 8 years old in 1854 until she died at 80 in 1934.

How did a song, a clock, and a string of pearls contribute to the development of this theme?

CHAPTER THREE

EXPERIMENTAL USE OF SELECTED MODELS

Two illustrations of experimental use with literary models have been chosen, one with fifth grade and another with sixth grade children. These selections offer suggestions for daily planning, the introduction of new material, enforcement of initial presentation, and evaluation for each lesson and for a unit on figurative language. Detailed results of these experimental studies have been reported in other volumes of the ECSC materials: Research on the Cognate Aspects of Written Composition and Using Figurative Language. Only excerpts that might be useful in instruction are included here. For this reason, the numbers of lessons, worksessions, and test items are discrete.

The first group of eleven lessons was used with two fifth grade classes and includes some record of their response. References are given with each lesson. The latter part of the chapter contains selected items from a test on the understanding of figurative language used experimentally with one hundred forty-five sixth grade children.

LESSON 1

Objectives: To establish rapport between the teacher and the children.

To set atmosphere of delight and enjoyment for selections from literature.

To establish early the conviction that there are varieties of ways to write.

Materials Needed: Vachel Lindsay's poem,[1] "The Congo," map of the world, Elizabeth George Speare's Calico Captive.[2]

Procedure: Discuss how difficult it would be to tell about all of the people of Athens on one sheet of paper. Elicit the idea that a good description might be made by limiting it to one particular group of people. Then, explain that this is what Vachel Lindsay did.

Use a world map to give the location of the Congo while bringing out pertinent points about life there today (climate and physical geography, struggle for independence, industry and significance of Katanga province, modern cities, etc.). Emphasize that this poem is not intended to picture life today, but catches the spirit of one group of people in a by-gone era. Forewarn children that parts of the poem may be frightening.

With animated feelings, read "The Congo" aloud. Then, give the class the opportunity to read together as a choral reading.

Encourage children to verbalize orally about the effect of the poem on them. Ask leading questions such as, "Would you like to have been there? Why?" "What have you heard about Pygmies before today?"

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[1] Lindsay, Vachel. Johnny Appleseed and Other Poems. (Children's Classics) New York: Macmillan, 1928.

[2] Speare, Elizabeth G. Calico Captive. Cambridge, Massachusetts: Houghton Mifflin, 1957.

Inasmuch as everyone will not have time to talk, the children will be encouraged to write a letter to the teacher giving their reactions to the poem.

Move into historical fiction as an entirely different way to express one's self. Tell the story of Calico Captive with many interruptions to read selections from the book itself. Pause at intervals for the children to project orally what they think will happen, after which the teacher proceeds with the book review.

Results: There was full participation by all but one child who was distracted by something happening outside. The children wanted to read "The Congo" again and again.

WORKSESSION - LESSON 1

Objectives: To engross the children in narrative and descriptive writings of Calico Captive, which was started during the first lesson. Complete review of book.

Materials Needed: Map of the United States with southern Canada.

Procedure: Encourage the children to tell about the portion of the book completed during the previous lesson. Then proceed with telling the story by leading up to ten different crucial turning points in the plot. At these times read directly from the book, giving the author's exact words. Elicit from the children ways the author held our attention in such an absorbing way. Sometimes, just matter-of-factly, tell what takes place and follow with the author's expression of what happened.

Results: The love for the study captured the attention of each child. At least, attention has been called to the importance of how something is written.

LESSON 3

Objectives: To arrive cooperatively at standards for writing.

Materials Needed: Just So Stories by Rudyard Kipling.[1]

Procedure: Through pupil-teacher planning, list relationships for good stories such as these:

1. Each word in a sentence is related to the other words.
2. Each sentence within a paragraph is related.
3. One paragraph is related to the others.
4. Certain words can add interest, variety, color, or depth of meaning.
5. Picture words make the reader taste, smell, see, hear, and feel in written work.

Follow Rudyard Kipling's "How the Camel Got His Hump" from Just So Stories as it is shown by opaque projector on the screen and read aloud by the teacher. Stop at intervals for the children to point out a standard that was listed (if it doesn't break into continuity of story). At the end of the story, evaluate according to their standards.

Give the biographical story of Kipling to show that he drew from his own background of experiences to write, but added imagination. Emphasize his love for reading during childhood.

Results: In addition to noting the standards in the above selections, children observed particularly significant words and lengthy sentences.

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[1] Kipling, Rudyard. Just So Stories. New York: Grossett and Dunlap, 1935.

Three children were already familiar with Kipling's *Jungle Book* and *Just So Stories*. Two owned copies of them. Encouragement was given to find other books like *Kim* or *Captains Courageous* for more advanced readers. It was also brought out that Kipling wrote for varying ages of readers.

These are the standards planned by the children under the teacher's guidance:

Standards for Relations

1. Words should be related within a sentence.
2. Words should express, describe, specify, give feelings, and do many, many things.
3. Sentences within a paragraph are related to each other.
4. Paragraphs within a topic are related to each other.

WORKSESSION - LESSON 3

Objective: To use the ideas of relationships in writing about a wild animal.

Materials Needed: Paper, pencil, *Just So Stories* by Rudyard Kipling,[1] and Hugh Lofting's *Voyages of Doctor Dolittle*,[2] charted results of "Relationships for Good Stories."

Procedure: Because of special request from the class, another "Just So Story" will be read and the choice is "How the Whale Got His Throat." "Relationships for Good Stories," which was the topic for teacher-pupil planning in Lesson 3, will be reviewed, using today's story for analysis.

Through discussion, bring out ideas about wild animals (squirrels, foxes, rabbits, deer, raccoon, chipmunks, etc.)

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[1] *op. cit.*

[2] Lofting, Hugh. *Voyages of Doctor Dolittle*. Philadelphia: J. B. Lippincott Company, 1920.

to be used for basis to write as Kipling did, using real animals with vivid imagination.

Results: The children were reluctant to tell about wild animals. As "city slickers," they had to have much encouragement to tell that they had seen: rabbits, deer, squirrels, opossums, chipmunks, foxes, and other wild animals. Once they began, the flood-gates opened with verbal narrations. Many of these children need help in oral composition. We did not get to writing. The spontaneity of the experience will be gone before we are together again, so we won't write this time.

WORKSESSION - LESSON 6

Objectives: To continue giving children an opportunity to share particularly enjoyable bits that their favorite authors write.

To read description by other authors.

Materials Needed: The same books listed yesterday but not used: Mary Mapes Dodge's Hans Brinker or the Silver Skates[1] and Daniel Defoe's Robinson Crusoe,[2] unfinished worksheets from previous class.

Procedure: Allow adequate time for the children to share excerpts from their selections of books.

Distribute yesterday's unfinished worksheets, but don't expect any writing today. Use these as listening guides for ideas in describing.

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[1] Dodge, Mary M. Hans Brinker or the Silver Skates. New York: Charles Scribner's, 1935.

[2] Defoe, Daniel. Robinson Crusoe. Philadelphia: David McKay, 1920.

Read above selections and discuss.

Results: The period was spent with children sharing reviews of both fiction and non-fiction with oral reading of one pertinent selection from each book.

LESSON 7

Objectives: To give more examples of descriptions bordering on characterizations.

Materials Needed: Mary Mapes Dodge's *Hans Brinker or the Silver Skates*;[1] worksheets.

Procedure: Distribute the same worksheets with instructions to decide upon a person to describe and jot down ideas as the teacher reads a variety of descriptions from the above book. Encourage variety as well as depth in descriptions.

Use last part of the period for children to tell about books they are reading and to share particular excerpts from the books.

Results: In the room where the children are more eager to share from books they are reading, their worksheets were generally less detailed. In the other room the worksheets were filled almost entirely, but there is less eagerness to share orally from the books they are voluntarily reading.

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[1] *op. cit.*

LESSON 8

Objective: To describe action in writing.

Materials Needed: Robert McCloskey's Homer Price[1] with the story "The Case of the Sensational Scent" (pages 18-27) and worksheet.

Procedure: Tell the story in preparation to using a specific part. Sentence by sentence, the class will note the action words and complete the exercises on individual worksheets.

The children will be given the opportunity to write about exciting action during a later lesson.

Results: The class went over the worksheet together following the story. This was a game to most of the children, but baffling to others who asked for individual help.

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[1] McCloskey, Robert. Homer Price. New York: Viking Press, 1943.

WORKSHEET FOR LESSON 8

Name________________________

Date________________________

Write the kind of animal that goes with the action or sound word:

__________________________________kicks

__________________________________neighs

__________________________________scurries

__________________________________gallops

__________________________________flutters

__________________________________meows

__________________________________barks

__________________________________squeaks

__________________________________creeps

__________________________________laps

__________________________________grunts

__________________________________caws

Replace the underlined words with more vivid action words:

Johnny came into the house saying there was a fire in the storage room. We all got up and ran outdoors, telling each other it was all right. I tried to move past the dogs and get to the faucet for water, but they were standing so close together I could only move a little. Finally somebody got up enough courage to push the dogs aside and run to the sink and pour water on the burning rag. It didn't take much water to put it out.

LESSON 10

Objective: To develop the concept that a paragraph has a central theme.

Materials Needed: E. B. White's Charlotte's Web[1] and charts of paragraphs copied from it.

Procedure: Several children have previously indicated that they have read this book and that it is a favorite. With the help of those children taking turns, a rather full synopsis of the book will be given. After the whole class is familiar with the plot, use deductive reasoning about the organization of the story into chapters and from chapters into paragraphs.

Encourage the students to talk about pointers already learned about paragraphs. Use charted paragraphs to illustrate what they say. (Many paragraphs from Charlotte's Web have been charted for this purpose.)

It is also anticipated that emphasis will be placed on the central idea for the paragraph. Several paragraphs have been charted which have one or two sentences that do not fit. The class will be led into discovering those to delete.

Results: In addition to the planned procedure, the class cooperatively arrived at the following definition:

A paragraph is a group of sentences about one idea. It was decided that each person would find a particularly interesting paragraph to read to the class tomorrow after first announcing its central theme.

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[1] White, E. B. Charlotte's Web. New York: Harper, 1952.

LESSON 14

Objectives: To recognize examples written by members of the class showing intriguing introductions, interesting detail, and satisfying conclusions.

To encourage scrutiny of one's own paper.

Materials Needed: Children's compositions written during the last work session. Rachel Field's "General Store."[1]

Procedure: Seven selected papers will be read aloud to the class by the teacher. (They happen to be papers from six boys and one girl.) The main parts of an introduction, a message, and a conclusion will be pointed out and elaborated upon.

The positive approach of teacher approval of these papers may help others to improve their compositions upon their return at this time. Silent re-reading and editing to be followed by oral sharing will dominate the bulk of the time.

The poem entitled "General Store" by Rachel Field will be read aloud for the class to observe the introduction, details narrated, and the conclusion.

Results: Many children added more content to their own compositions, using detailed description of action and incidents.

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[1] Field, Rachel. Taxis and Toadstools. New York: Doubleday and Company, Inc., 1926.

WORKSESSION - LESSON 14

Objective: To move from the main parts of a paragraph into the recognition of several parts of a story: title, beginning, problem, happenings, high point, ending.

Materials Needed: Stories, Carl Sandburg's "Blue Silver"[1] and Joel Chandler Harris' "The Wonderful Tar Baby Story."[2]

Procedure: Give the students the opportunity to list parts of the story they have observed as they also observed paragraphs. These parts will be listed horizontally across the board with the intention of later writing beneath each heading.

Direct the children to listen for these parts as the teacher reads Carl Sandburg's "Blue Silver" aloud; then write under each heading that was previously listed and give the skeleton of the plot.

Follow the first story with Joel Chandler Harris' "The Wonderful Tar Baby Story" and analyze parts of the story the same way. Just for the fun of enjoying literature given in its sequence, the class will have the opportunity to dramatize this story--if time permits.

Results: One child served as narrator while three others performed as the rabbit, the fox, and the Tar Baby. The children wanted to do this again and again with different children taking part. Each narrator used our skeleton outline for the guide in talking.

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[1] Gruenberg, Sidonie M. (comp.) Favorite Stories Old and New. Garden City, New York: Doubleday and Company, Inc., 1955.

[2] Harris, Joel Chandler. Uncle Remus: His Songs and Sayings. New York: Appleton-Century-Crofts Company, 1892.

LESSON 15

Objectives: To set the stage for story writing (to include the parts of title, beginning, problem or situation, happenings, high point, ending) by listening to two more short stories to see these parts.

To stimulate ideas for oral composition to follow this lesson.

Materials Needed: Michael Gorham's "Davy Crockett"[1] and William Pène Du Bois' "Elizabeth - The Cow Ghost."[2]

Procedure: Again the class will be told to listen to the story to be able to pick out its title, beginning, problem or situation, happenings, high point, and ending.

After these two stories have been so used, the students will use these headings to create a story together. The class will be told that tomorrow they will be given this opportunity to create one alone to later tell to the whole class.

Results: One story created was about mysterious things that happened in the classroom. The high point came when a camera was discovered in the floor for Candid Camera shots for reactions. The other story was about the bedlam caused in the school by a wild, mad bat until the favorite janitor blinded him.

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[1] Gruenberg, Sidonie M. (comp.) Favorite Stories Old and New. New York: Doubleday and Company, Inc., 1955.

[2] Ibid.

WORKSESSION - LESSON 15

Objective: To give children the opportunity to tell original stories.

Materials Needed: Only time.

Procedure: Again the headings we have used in observing stories will be written on the board. Throughout the lesson, attention will be called to the way the outline might be used.

Results: Every child was eager to tell. Some wanted to tell more than one.

The repetition of one child's use of "...up the steps and around the corner, up the steps and around the corner," portrayed repetition effectively.

Another child injected a rhyme in a folktale-type-story: "Brother, brother, doncha' pull my hair. Ma's done kilt me about two 'ole pears."

Without exception, all the children introduced the story, set the situation, sequentially told the happenings, lead to the high point, and gave the conclusion. Two children chose to tell titles last.

LESSON 16

Objective: To teach writing in sequence.

Materials Needed: Individual copies of Lincoln's "Gettysburg Address."[1]

Procedure: Give a brief historical background for his having given the address. Present new vocabulary in a meaningful context before reading the address.

Discuss its meaning and answer questions. (Some of the class may have visited this now national shrine. If so, encourage them to share their observations.)

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[1] "Gettysburg Address", World Book Encyclopedia. Volume 7. Chicago: Field Enterprises, Inc., 1953.

Look for time order:

1. "Fourscore and seven years ago"--past time.
2. "Now we are engaged in a great civil war"--present time.
3. "...can long endure"--the future.

List on the board together the kinds of narratives that need to be told in sequence. Such things as the following might be suggested:

1. How to construct something.
2. A science experiment.
3. Log of a trip.
4. Directions for a fire drill.
5. Being away from our room for lunch.

Give the children time to think and jot down notes before oral participation in telling in sequence. Stress keeping notes in front of them while they talk.

Results: A tie-in was made between the sequence used in listening to stories and telling stories to the time order used in the expository writing of Lincoln's "Gettysburg Address."

The class orally composed a summation of what is expected of the classroom from the time they leave the room for lunch until their return to their desks. Ideas where time order is essential were brought out and included directions for making something, an experiment, and other plans to be followed. Between this lesson and the next, they will plan a talk in sequence.

WORKSESSION - LESSON 16

Objective: To use expository information to tell in sequence.

Materials Needed: Whatever the individual child chooses to illustrate visually what he is telling.

Procedure: First, for emphasis, the need for telling some things in a particular order will be discussed. Review of and reference to the time order in Lincoln's "Gettysburg Address" will be utilized.

Secondly, children will be given turns in presenting their expositions.

Lastly, positive and constructive comments will be made cooperatively by the class and the teacher where concise, easy-to-follow talks were made.

Results: Topics expounded included: "How to Bisect An Angle," "First Aid for Abrasions," "Construction of a Homemade Phone," "Building a Model Car," "Building a Model Plane," "A School Fire Drill," "Library Time," "Break Time," "School Dismissal," and recipes. The children were enthusiastic and attentive to each other's reports.

LESSON 19

Objectives: To review the simile. To introduce the metaphor as another means of effective description.

Materials Needed: Worksheet for review, The Secret Garden by Frances Hodgson Burnett,[1] and King of the Wind by Marguerite Henry.[2]

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[1] Burnett, Frances H. The Secret Garden. Philadelphia: J. B. Lippincott, 1938.

[2] Henry, Marguerite. King of the Wind. Chicago: Rand McNally, 1949.

Procedure: The opening discussion will evolve around examples by students heard in conversations using like and as in making comparisons for clear understandings.

The worksheet will be distributed for the pupils to work individually. After a reasonable length of time to work, pooling of ideas that completed the statements will occur.

Metaphors on pages 223 and 274 in The Secret Garden will be brought into focus:

"...he had lived on a sort of desert island all his life and as he had been the King of it, he had made his own manners and had had no one to compare himself with."

"...and all the world was purple shadow and silver."

Results: Variety and originality of similes were emphasized in the introduction by the teacher before the children wrote on their worksheets. These are samples of their compositions:

Martha talked like:

...a sweet robin chirping

...a chattering chipmunk

...a stranger from Mars

...a radio

...a broken record

...a gay bird singing

...a toy that had been wound up and wouldn't stop

...she was too wound up

...a jump-in-the-box that would keep jumping

Colin's temper tantrums sounded like:

...a lion and a tiger fighting

...a band playing sour notes all the time

...a mad scientist with no controls

...five hundred cats after the same mouse

...the house might cave in any minute

...breaking the sound barriers

...hurricane complicated by wild animals

...a crazy torn-up television program

...mad bulls

...atom bombs next to your ears

The first chapter of *King of the Wind*[1] was introduced with emphasis on similes and metaphors.

WORKSESSION - LESSON 19

Objective: To continue pointing out the use of similes and metaphors.

Materials Needed: *King of the Wind* by Marguerite Henry.

Procedure: By synopsis interspersed with selected spots, a variety of situations with figures of speech will be woven into the presentation. Pauses will give the children an opportunity to project their expected comparisons.

Results: The story proved to capture their full attention and intense interest. The next lesson will see if they can transfer the writing model into their own compositions.

LESSON 22

Objectives: To present the use of personification and extended metaphor. To give another opportunity to have oral composition preceding narrative composition.

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[1] *op. cit.*

Materials Needed: Two poems charted: "The Wind's Visit" by Emily Dickinson[1] and "Wind Is a Cat" by Ethel Romig Fuller.[2]

Procedure: Strong points in last week's compositions will be aired by the teacher.

The poems will be read aloud without comment, first. It is hoped that figures of speech which have already been taught will be immediately seen and voluntarily called to the class's attention by participants. Then personification will be explained by using the examples in the poems.

Lead into descriptions orally discussed about:

1. Flower gardens in Athens now.
2. The sound of a head-on collision.
3. Caught with his hand in the cookie jar.
4. The hail on the car roof.
5. Windy rain storm.
6. The burning ghost house,

with the intention to use them for writing topics the next day.

Results: The more vociferous children did call the class's attention to figures of speech in the poems. The more advanced students displayed intense enjoyment, especially in this pursuit.

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[1] Bianchi, M. D. and Hampson, A.L. Poems by Emily Dickinson. Boston: Little, Brown and Company, 1939.

[2] Fuller, Ethel R. "Wind Is a Cat," Ladies Home Journal, V. 45, p.59, November, 1928.
also
Brewton, J. E. (ed.) Under the Tent of the Sky. New York: The Macmillan Company, 1934.

WORKSESSION - LESSON 22

__Objective__: To give time for writing about the descriptions orally given during the previous lesson.

__Materials Needed__: Pencil and paper.

__Procedure__: On the board will be listed the following writing topics:

1. Flower Gardens in Athens.
2. The Head-On Collision Outside the Window.
3. Caught in the Cookie Jar.
4. Hail on the Car Roof.
5. Windy Rainstorm.
6. The Burning Ghost House.

One of these topics can be used or the child may invent his own for a description written at this time. Teacher help will be available on an individual basis.

__Results__: One child wrote in his description: "Some skies are bright and gay without a cloud in sight with the sun making it even brighter."

"Skies enclose the earth like a dome and are endless like an ocean that goes on forever."

The following is another child's entire composition:

"Flower Gardens in Athens"

"Like spattered jewels are the flowers in Athens. Their delicate petals feel like velvet. Some shine in the sun like pieces of eight. They sway with music of the wind. The colors are so bright and lovely that it was as if suddenly the rain-bow fell to the ground. Their long slender stems are all colors of green.

"The timid violet peeks out from a blade of grass while the proud iris holds her head high for all to see.

"I love the beautiful masterpieces! If you see them, you will too."

LESSON 24

Objectives: To stimulate ideas for writing. To give time for writing about any individually chosen topics.

Materials Needed: Virginia Sorensen's Miracles on Maple Hill;[1] Lois Lenski's Cotton in My Sack;[2] and Beverly Cleary's Ribsy.[3]

Procedure: Briefly give a synopsis of each book pointing out that one is the story of a city family who moved to the grandparent's home in the country to find much happiness together; another is about a dog who gets lost from his master; and the third book is about an extremely poor family's everyday life from the cotton fields, to Saturday in town, through hunger and illnesses, to high water over bridges, and a slow upward trail to prosperity.

When the brief descriptions are finished, ask the class if anyone needs writing ideas now. If so, oral introductory sentences will be given:

1. The tingling sound by his desk sounded like a fire alarm but....
2. While riding my bicycle one day....
3. Those little green men began climbing out of their capsule when....

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[1] Sorenson, Virginia. Miracles on Maple Hill. New York: Harcourt, Brace, 1956.

[2] Lenski, Lois. Cotton in My Sack. New York: J. B. Lippincott, 1949.

[3] Cleary, Beverly. Ribsy. New York: William Morrow, 1964.

4. The greatest baseball player ever to....

The remainder of the period will be given to writing.

Results: The children wrote until the end of the period. Much help was wanted from the teacher to be a listener to their ideas, to spell unusual words, and to help them out of the tangle of mechanics of writing. Their and there were often confused. So were who's and whose.

Whether to connect clauses or separate into sentences has concerned more advanced students.

WORKSESSION - LESSON 24

Objective: To complete writing started the previous lesson.

Materials Needed: Papers started by each child the previous lesson.

Procedure: Use the entire period for children to write. Small groups of two or three may read parts back and forth to each other for clarification and exchange of ideas.

Results: By request, a few completed stories were read aloud to the class at the end of the period. Those who did not finish will put theirs in the "Treasure Chest."

There was often a mumbled mutation of sound in the exchange of ideas. In a few situations, the children would write only a paragraph or two before they felt compelled to share. Then they would again return to their compositions, writing more.

TEST FOR UNDERSTANDING OF FIGURES OF SPEECH

Directions for the test:

Here is a test of your understanding of the meaning of some groups of words. The groups of words are underlined and then you are given three possible answers. Choose the one you think explains the underlined words best and mark the number on your answer sheet that is the same number as the correct answer you have chosen. Here is an example. Let's try it.

Read the sentence. Then say: Now, does day-in, day-out riding mean ...? (read the three possible answers) Yes, it is three. He rides every day. Now mark it on the paper just as you will on your answer sheet.

Continue with the next sample if it is needed for clarification.

A. The cowboy uses his horse for day-in, day-out riding.

- 1. He rides every other day.
- 2. He rides day and night.
- 3. He rides every day.

B. She felt as if she walked on air.

- 1. She felt very happy.
- 2. The ground felt soft and springy.
- 3. She felt that she was able to fly.

1. We are caught like insects in a web by our decision.

- 1. There is no way out of our situation.
- 2. We can not go anywhere.
- 3. We are caught by strings that hold us.

2. His heart danced.

- 1. His heart was pounding.
- 2. His heart beat fast as he danced.
- 3. He was very happy.

3. His heart sank.
    1. He lost interest.
    2. His heart had a heavy burden.
    3. He lost hope for the moment.
4. Wind screamed in the trees.
    1. The wind broke the trees.
    2. The wind blew hard through the trees.
    3. The wind made a loud, shrill noise.
5. He stood firm as a rock in his decision.
    1. He was very stiff.
    2. He stood at attention.
    3. No one could change his mind.
6. Chad's knees turned to water.
    1. Chad was so hot his knees were sweating.
    2. Chad's knees were weak and shaky.
    3. Chad's knees were wet from standing in water.
7. The clamoring crowd at the trial seemed like a crowd of vultures.
    1. The crowd made as much noise as vultures.
    2. The crowd made him think of vultures waiting for their prey.
    3. The crowd was so large it looked like a flock of wild birds.
8. The tropical rain blotted out the outline of the roofs.
    1. The rain had spotted the roof.
    2. The rain dropped from the edge of the roof.
    3. You could not see the outline of the roof because of the rain.
9. He dived into a forest of legs and disappeared.
    1. He ran into the forest very fast and disappeared.
    2. He went into the forest of so many trees that he disappeared.
    3. He crawled through the legs of the crowd and disappeared.

10. The mountain wore a cloud for a cap.
    1. The cloud looked like a cap on the top of the mountain.
    2. The top of the mountain looked like a cloud.
    3. Someone had playfully put a cap on the mountain.
11. John is a chip off the old block.
    1. John is angry about something.
    2. John looks like someone in the family.
    3. John is very much like his father.
12. The country side was a sparkling white fairyland.
    1. White flowers were growing in the field.
    2. The country side was beautiful and clean.
    3. The snow covering the country side glistened in the sun.
13. My dad is a Rock of Gibraltar for me.
    1. My dad is a very important man.
    2. My dad is strong and sturdy.
    3. My dad is dependable in time of trouble.
14. Bill is a prince of a fellow.
    1. Bill is rich like a prince.
    2. Bill is very handsome.
    3. Bill is a very likeable fellow.
15. He is a mountain of a man.
    1. He is a strong man.
    2. He is a very large man.
    3. He lives in the mountains.
16. Jim was struck dumb with horror.
    1. Jim was stupid with horror.
    2. Jim was so afraid he couldn't move.
    3. Jim could not speak he was so horrified.

17. "Will you trade blows with me?" asked Sir Gawain.

    1. Will you hit me and then I'll hit you?
    2. Will you fight with me?
    3. Will you swap with me?

18. A giant's mind was locked in this dwarfish body.

    1. The man was very smart but small like a dwarf.
    2. The child had a brilliant mind.
    3. The man had a small mind.

19. The crowd was buzzing angrily.

    1. The crowd was hollering angrily.
    2. There were many bees flying around angrily.
    3. The crowd was mumbling angrily.

20. In his talk, he painted the coming celebration in glowing colors.

    1. He painted a picture of the coming celebration in glowing colors on his canvas.
    2. He described the coming celebration enthusiastically with colorful words.
    3. He used colors that glowed as he painted.

21. The policemen fell upon the thieves like a hive full of bees.

    1. The policemen were all around the thieves before they knew it.
    2. The policemen fell on top of the thieves.
    3. The bees stung the thieves when the policemen fell.

22. She jumped at the chance to be a pilot.

    1. She jumped in order to be a pilot.
    2. Quickly, she accepted an offer of a job as a pilot.
    3. She accidentally jumped as a pilot.

23. A feather of smoke curled up from the chimney.

    1. Feathers were coming out of the chimney.

2. The smoke resembled a feather as it came from the chimney.

3. The smoke came out in large puffs.

24. A horsefly shot a red hot needle through my ear.

1. A horsefly gave a painful sting to my ear.

2. A horsefly stuck a needle in my ear.

3. A horsefly flew at my ear as if to sting it.

25. The wind was a rapid footless guest.

1. The wind was gone quickly.

2. The wind made no sound like a footstep.

3. Both 1 and 2.

26. Other horses had gone to stall and bin.

1. Other horses had gone into the field to plow.

2. Other horses had gone to the barn.

3. Other horses had gone to the barn to eat and to sleep.

27. He sold the car for a song.

1. He swapped a song for the car.

2. Singing helped him to sell the car.

3. He sold the car for a small sum of money.

28. I had a cold, gray feeling in the pit of my stomach.

1. I was cold and my stomach ached.

2. I was ill and had a stomach ache.

3. I was afraid and nervous.

29. The temple swarmed with life.

1. Many people moved about the temple.

2. Many people were sitting quietly in the temple.

3. Bees were swarming everywhere.

30. They climbed a low round hill that rose like an island in the sea of cornland.

    1. The hill was really an island in the sea.
    2. The hill was above water but the corn was under water.
    3. The hill rose from a cornfield.

31. The plains were under a blanket of choking white dust.

    1. There was a dusty white blanket laid over the plains.
    2. The blanket made everyone choke because it was dusty.
    3. The dust was so dense and widespread that it could be compared with a blanket.

CHAPTER FOUR

ANNOTATED BIBLIOGRAPHY

The objectives specified in the analyses of literary models contained in Chapter Two are organized around five major behavioral objectives, listed as follows:

I. Structuring the whole composition.
II. Developing vocabulary.
III. Understanding usage, dialect, style, and intonation patterns.
IV. Attaining concepts.
V. Apprehending poetic and figurative language.

The books annotated in this chapter were selected from recognized anthologies of children's literature because they appeal to children at different stages of their development and because they lend themselves to the kind of literary analysis that has been found to be useful in teaching written composition. The books are arranged in three sections: kindergarten through grade three, grades four through six, and kindergarten through grade six.

Kindergarten Through Grade Three

Ardizzone, Edward. Tim in Danger, illustrated by author. New York: Oxford University Press, 1953.

In his search for the boy that ran away to sea, Tim and his sister encounter many adventures and dangers. The presentation of incidents, description of scenes, the different language, and general atmosphere of the book could be used in concept development (objective IV) with the children as they follow the English boy, Tim, in finding his friend. This book is also appropriate for objective I, structure of the whole composition, and objective II, vocabulary development. (K-3)

Behn, Harry. The Little Hill, illustrated by author. New York: Harcourt, Brace and world, 1949.

Written in a variety of moods and patterns, this collection of poems by a major poet for children is concerned with various phases of nature: spring, the caterpillar, raindrops, gardens, and trees.

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Other excellent books of children's poems by this author are: Windy Morning (1953), The House Beyond the Meadow (1955), and The Wizard in the Well (1956). All are appropriate for objective V, poetry. (K-3)

Bemelmans, Ludwig. Madeline, illustrated by author. New York: Simon and Schuster, 1939.

This book contains the breath of Paris in this humorous story of a little girl who has to go to the hospital in the middle of the night. The rhyming and phrasing of this delightful story will help the children recognize that words are used as applicable to purpose, audience, and subject, that the dialects and diction used are acceptable to the audience, and that descriptions and concepts are developed from a particular point of view (objectives II, III, and IV). (K-3)

Brown, Marcia. Cinderella or The Glass Slipper, a free translation from the French of Charles Perrault, illustrated by author. New York: Charles Scribner's Sons, 1954.

Beautiful line drawings illustrate the usual story of Cinderella presented in slightly more modern translation than in the past. This book has more complex sentences and flowing narrative (objective I) than some children's books. The feelings portrayed here could inspire the child to express his feelings in writing and help him to realize that concepts are developed through his total life experience (objective IV). (K-3)

Brown, Marcia. Stone Soup: An Old Tale, told and illustrated by author. New York: Charles Scribner's Sons, 1947.

The story of three soldiers who duped the French peasants into sharing their food is told in simple sentences in normal order combined with sentence fragments in conversation. Aside from its use with the development of the nature of the language (objective III), it also lends itself for use in conjunction with social studies and history lessons; for example, the use of French names and early methods of storing food. (K-3)

Brown, Margaret Wise. Nibble, Nibble: Poems for Children, illustrated by Leonard Weisgard. New York: W. R. Scott, 1959.

A beautifully illustrated picture book of poetry for young children, Nibble, Nibble contains poems full of the joys and wonder of outdoor life. It is suitable for objective V, poetry. (K-3)

Bulla, Clyde Robert. Squanto: Friend of the White Man, illustrated by Peter Burchard. New York: Thomas Y. Crowell Co., 1954.

Written in simple, clear sentences, this picture biography of the Indian who greeted the Pilgrims is appropriate for objective I, structure of the whole composition, and objective IV, concept development. (2-4)

Chaucer, Geoffrey. Chanticleer and the Fox, adapted and illustrated by Barbara Cooney. New York: Thomas Y. Crowell, 1958.

This story of the proud cock and the wily fox who flattered him is one of the most delightful fables in our heritage. It illustrates the language of olden days in the presentation of moral teachings through a story (objective IV). The conversations with hidden meanings show that the words themselves do not carry all the meaning, but that intonation patterns, facial expressions and gestures also add to it (objective III). Other fables and some of the Biblical parables can be compared with this story. (K-3)

Dalgliesh, Alice. The Bears on Hemlock Mountain, illustrated by Helen Sewell. New York: Charles Scribner's Sons, 1952.

In this lively interpretation of an old Pennsylvania folktale the author appeals to the rhythmic nature of the young child through the use of repetitious phrasing. This is a good book in which to demonstrate the sound and meaning indicated by primary stress in words, phrases, and sentences, objective III. (K-3)

Dalgliesh, Alice. The Courage of Sarah Noble, illustrated by Leonard Weisgard. New York: Charles Scribner's Sons, 1954.

Written for easy reading but without any sacrifice of literary quality or depth of feeling, this is a true pioneer adventure about an eight-year-old girl who was her father's companion on a long and dangerous journey to build a new home in the Connecticut wilderness of 1707. This is an especially good book to use for development of objectives I and IV, structure of the whole composition and concept development. (2-4)

Dalgliesh, Alice. The Little Wooden Farmer, illustrated by Anita Lobel. New York: The Macmillan Company, 1968 (new edition).

This very easy, delightful story tells how a little wooden farmer and his little wooden wife, with the help of a steamboat captain, acquire the animals they need for their little wooden farm. The book lends itself to dramatization which, in turn, helps the child develop some aspects of unity and coherence, objective I. (K-3)

Daugherty, James. Andy and the Lion, illustrated by author. New York: The Viking Press, 1938.

This pleasing variation of the fable The Lion and the Mouse emphasizes the theme of the power of gratitude and is recommended for use with objective IV, concept development. (K-3)

De la Mare, Walter (ed.) Tom Tiddler's Ground, illustrated by Margery Gill. New York: Alfred A. Knopf, 1961.

This anthology was made for younger children. It contains nursery rhymes, lyrics, and storytelling poems by many different poets; objective V, poetry. (K-3)

DuBois, William Pène. Lion, illustrated by author. New York: The Viking Press, 1956.

This is the fantastic story of the animal factory and how the lion came into being through the stages of idea, drawing, revision, final draft, and putting into production. This imaginative story could spark much creative writing or oral responses. It could be used with Dr. Seuss' ABC or other Dr. Seuss books of unusual animals. The book is especially useful with objective I, structure of the whole composition, and objective IV, concept development. (K-3)

Flack, Marjorie. Angus and the Ducks, illustrated by author. New York: Doubleday and Company, 1930.

A curious Scottie dog is repaid for frightening some ducks. This is a short, fast moving account that will serve as a good illustration of unity and coherence. The subject matter is similar to Curious George by H. A. Rey, but the text is developed with different sentence patterns and sequencing (objective I). (K-3)

Flora, James. The Fabulous Firework Family, illustrated by author. New York: Harcourt, Brace and World, 1955.

The desire of a young Mexican boy to be a master firework maker like his father is the theme of this colorful story. The author's style of writing is enhanced by his extensive use of inflectional suffixes which adds a sense of grandeur to this fun-filled, informative narrative. It is suggested that this book be used to develop objective III, nature of the language. (1-4)

Gág, Wanda. Millions of Cats, illustrated by author. New York: Coward-McCann, Inc., 1928.

The rhythmic sound of the English language is illustrated quite delightfully in this humorous tale about "hundreds of cats, thousands of cats, millions and billions and trillions of cats." This is an especially good book to use with objective III, nature of the language. (K-3)

Geisel, Theodor Seuss (Dr. Seuss). The 500 Hats of Bartholomew Cubbins, illustrated by author. Eau Claire, Wisconsin: E. M. Hale and Company, 1938.

How can one hat become 500 hats? Bartholomew and the King ponder over this strange event in this story by Dr. Seuss which has all the ingredients of an old-fashioned fairy tale. This book can be used as a source of vocabulary enrichment (objective II) for the beginning reader. (K-2)

Handforth, Thomas. Mei Li, illustrated by author. New York: Doubleday and Company, 1955.

This story of Chinese family life and the New Year fair creates an atmosphere for understanding different customs that can be used to illustrate objective II, vocabulary development, and objective III, nature of the language. (K-3)

Hobart, Lois. What is a Whispery Secret?, illustrated by Martha Alexander. New York: Parents' Magazine Press, 1968.

A whisper may be many things. A secret is something that nobody knows but you and me. However, a whispery secret is something very special. This gentle, softly expressive book is suggested for use with objective II, vocabulary development. (K-3)

Langstaff, John. Frog Went A-Courtin', illustrated by Feodor Rojankovsky. New York: Harcourt, Brace and World, 1955.

This delightfully illustrated story based on an old Scottish ballad makes a poetic, musical appeal to children interested in nature, folk lore, and music. This book is advocated for use with objective II, vocabulary development, and objective V, poetry. (K-3)

Langstaff, John. Over in the Meadow, illustrated by Feodor Rojankovsky. New York: Harcourt, Brace and World, 1957.

An old country song is illustrated with delightful pictures of animals and their babies busy at appropriate activities. Concepts (objective IV) in arithmetic, nature, and music can be developed with children through this book. (K-3)

Lathrop, Dorothy P. Animals of the Bible, text from the Bible selected by Helen Dean Fish, illustrated by author. Philadelphia: J. B. Lippincott Company, 1937.

This group of stories about the animals found in the Bible includes the Bible text with artistically interpreted illustrations. Dictionary skills of the child are challenged through the use of this book and the fact that words have histories is emphasized. It is suggested that this book be used with objective II, vocabulary development. (K-3)

Lionni, Leo. Little Blue and Little Yellow, illustrated by author. New York: McDowell, Obolensky, Inc., 1959.

This fascinating story in pictures would help the child recognize that words and meaning arise from situations. It can afford practice in vocabulary development (objective II) through the means of storytelling. (K-3)

Lofting, Hugh. The Story of Mrs. Tubbs, illustrated by author. Philadelphia: J. B. Lippincott Company, 1951 (renewed copyright).

This is the story of how Punk, Ponk, and Pink cleverly found a way to help old Mrs. Tubbs when she had no home, no place to sleep, and nothing to eat. It is recommended that this book be used to develop objective I, structure of the whole composition. (K-3)

MacDonald, Golden (Margaret Wise Brown). The Little Island, illustrated by Leonard Weisgard. New York: Doubleday and Company, 1946.

This story of a little island in the ocean, the colorful nature apparent there (seasons, storms, animals), and the little kitten who visited it is a good illustration of concept development, objective IV. (K-3)

Milhous, Katherine. The Egg Tree, illustrated by author. New York: Charles Scribner's Sons, 1950.

This wonderful egg tree was the best part of the Easter that the cousins spent at the farm with their Pennsylvania Dutch grandmother. This book is a good illustration for objective I, structure of the whole composition; objective II, vocabulary development; and objective III, nature of the language. (K-3)

Myller, Rolf. How Big Is a Foot?, illustrated by author. New York: Atheneum, 1962.

This amusing story relates the difficulties of a poor carpenter who has been commissioned by the King to construct a bed for the Queen. He does not know how to measure for it because there is no standardized system of measuring and his feet are not the same length as the King's. This story is appropriate for objective I, structure of the whole composition; objective II, vocabulary development; objective III, nature of the language; and objective IV, concept development. (K-3)

Nepes, Juliet. Lady Bird, Quickly, illustrated by author. Boston: Little, Brown and Company, 1964.

Lady Bird is warned that her house is on fire and that her children are alone. When she arrives home, she finds her children safely playing with thousands of fireflies. Many different types of insects are mentioned and described, the sentences are written in patterns which illustrate the motion of their verbs, and the story has a rhyming quality. This is an excellent book to use with objective I, structure of the whole composition. (K-3)

Ness, Evaline. Tom Tit Tot, illustrated by author. New York: Charles Scribner's Sons, 1965.

This classic "Rumpelstiltskin"story is retold in an English dialect and would be good to use with vocabulary development, (objective II). The concept of taking dialect and idioms seriously is well illustrated in this edition which portrays vividly the foolishness and gullibility of greedy people. (1-3)

Rand, Ann and Paul. *Sparkle and Spin*, illustrated by authors. New York: Harcourt, Brace and World, 1957.

In this introduction to the wonder and fun of words, the authors utilize rhyming words and alliteration of consonant sounds to paint word-pictures for the young reader (objective III, nature of the language). (K-3)

Raskin, Ellen. *Spectacles*, illustrated by author. New York: Atheneum, 1968.

This delightfully illustrated book presents a unique and humorous viewpoint toward children who wear glasses. It would be appropriate for use with objective IV, concept development. (K-3)

Scott, Ann Herbert. *Sam*, illustrated by Symeon Shimin. New York: McGraw-Hill Book Company, 1967.

Sam is a sensitive and touching story which dramatizes a universal childhood experience--no one has time to play with Sam. It is recommended that this book be used with objective IV, concept development. (1-3)

Thurber, James. *Many Moons*, illustrated by Louis Slobodkin. New York: Harcourt, Brace and World, 1943.

This is a more modern fanciful tale of a little princess who wanted the moon and the amazing practical solution to her problem. How the words help create the magic of the story will aid in meeting objective I, structure of the whole composition, and objective III, nature of the language. (K-3)

Tresselt, Alvin. *White Snow, Bright Snow*, illustrated by Roger Duvoisin. New York: Lothrop, Lee, and Shepard Company, Inc., 1947.

Through the use of poetic prose Tresselt describes the various phases of a snow storm. Using figurative language and delightful repetition, the author develops a continuity and rhythm which reflect the beauty of language. This book is useful for development of objectives II and III, vocabulary development and nature of the language. (K-1)

Udry, Janice May. *A Tree is Nice*, illustrated by Marc Simont. New York: Harper and Row, 1956.

This book describes in poetic simplicity the aesthetic and practical values of trees. Use of the book is an interesting way to emphasize objective V, poetry, and objective IV, concept development. (K-3)

Ward, Lynd. The Biggest Bear, illustrated by author. Boston: Houghton Mifflin Company, 1952.

A little boy's pet bear grows to be a big problem. Various sentence patterns (objective I) and relevant material are used to build an exciting and moving story. (K-3)

Webber, Irma E. Up Above and Down Below, illustrated by author. New York: William R. Scott, Inc., 1958.

This beginning book about plants is written with the words at the top and bottom of each page only. It is appropriate for use with objective I, structure of the whole composition, and objective IV, concept development. (K-3)

Yashima, Taro (Jun Iwamatsu). Crow Boy, illustrated by author. New York: The Viking Press, 1955.

The simple presentation of this poignant story of a strange, shy little boy in a village school of Japan is deep with meaning. This book would be especially appropriate for objective I, structure of the whole composition, and objective IV, concept development. (K-3)

Grades Four through Six

Aiken, Conrad. Cats and Bats and Things with Wings, illustrated by Milton Glaser. New York: Atheneum, 1965.

This is a handsomely illustrated volume of sixteen poems about animals that older children will especially enjoy. The interesting vocabulary makes it suitable for use with objective II, vocabulary development, and objective IV, concept development. (4-6)

Andersen, Hans Christian. "The Snow Queen," in It's Perfectly True, translated from the Danish by Paul Leyssac, illustrated by Richard Bennett. New York: Harcourt, Brace and World, 1938.

In this easy translation which stresses conversational tone and ordinary language the author furnishes many examples of the relationship between juncture and written punctuation. These examples are illustrative of material considered in objectives II and III, vocabulary development and nature of the language. (5-8)

Atwater, Richard and Florence. Mr. Popper's Penguins, illustrated by Robert Lawson. Boston: Little, Brown and Company, 1938.

Action moves rapidly in this funny, fanciful story about penguins. The text lends itself to development of an awareness of the difference between intonation patterns of statements, questions, and commands, (objective III). (4-6)

Averill, Esther. Cartier Sails the St. Lawrence, retold by Esther Averill, illustrated by Feodor Rojankovsky. New York: Harper and Row, 1956.

This narrative which relates the adventures of Cartier in the St. Lawrence River area is based on Cartier's own logbook. Children will enjoy reading the more formal language and the rather stilted phrasing which was in use during this historical period. It is suggested that this book be used with objective II, vocabulary development, and objective III, nature of the language. (4-8)

Blair, Walter. Tall Tale America, illustrated by Glen Rounds. New York: Coward-McCann, Inc., 1944.

This collection is particularly useful to introduce tall tales to older boys and girls. It furnishes many illustrations of various occupational dialects employed in the course of American history. This is especially good to use with vocabulary development, objective II. (6-9)

Boston, Lucy M. A Stranger at Green Knowe, illustrated by Peter Boston. New York: Harcourt, Brace and World, 1961.

Winner of the 1962 Carnegie Award, this book tells an absorbing story of a boy's relationship with a gorilla. The characterizations, descriptions, and vocabulary make it appropriate for objective I, structure of the whole composition; objective II, vocabulary development; objective III, nature of the language; and objective IV, concept development. (4-7)

Botkin, B. A. (ed.) "Febold Feboldsen" in A Treasury of American Folklore. New York: Crown Publishers, 1944.

Febold rivals Paul Bunyan as a "miracle man" in this collection of folktales. The use of dialect and much conversation somehow makes these tales about Feboldsen more plausible. This folktale is applicable for use with objective II, vocabulary development, and objective III, nature of the language. (5-8)

Burnford, Sheila. The Incredible Journey, illustrated by Carl Burger. Boston: Little, Brown and Company, 1960.

This absorbing, well written winner of the 1963 Aurianne Award presents the exciting journey of three animals across the wilds of Canada. The true characterizations of the animals, the vivid descriptions, and the absorbing plot make this book useful in the development of objective I, structure of the whole composition; objective II, vocabulary development; and objective IV, concept development. (4-7)

Clemens, Samuel Langhorne (Mark Twain). The Adventures of Tom Sawyer, illustrated by Donald McKay. New York: Grosset and Dunlap, 1946.

Based on the author's boyhood in Missouri, these escapades are related in an original and humorous style in which dialect plays an important role. This is an especially appropriate book to use with objective I, structure of the whole composition, and objective IV, concept development. (6-9)

Daugherty, James. Daniel Boone, illustrated by author. New York: The Viking Press, 1939.

James Daugherty finds in Daniel Boone an excellent subject for his talents. His clear characterization and eloquent prose in this biography won him the Newbery Award in 1940. This book is suitable for the development of objective I, structure of the whole composition; objective II, vocabulary development; objective III, nature of the language; and objective IV, concept development. (5-7)

de Angeli, Marguerite. The Door in the Wall, illustrated by author. New York: Doubleday and Company, 1949.

This inspiring thirteenth century English tale of triumph over handicap, which received the Newbery Medal in 1950, is also a fine reference book for the classroom. It may be used to illustrate homonyms, word derivations, dialects of Old England, and to develop an awareness of levels of pitch (objective II). (4-6)

Dodge, Mary Mapes. Hans Brinker, illustrated by Milo Winter. New York: Rand McNally and Company, 1937.

The customs and traditions of Holland and all its strange fascination are unfolded in this domestic tale about the race in which the silver skates are won. This well-known story can be used with the older child to develop an awareness of Dutch dialect (objective III). (5-8)

Dodgson, Charles Lutwidge (Lewis Carroll). The Annotated Alice, illustrated by John Tenniel. New York: Clarkson N. Potter, Inc., 1960.

Adventure, suspense, and surprise await the reader who goes with Alice through the looking-glass into Wonderland. The author's use of nonsense language, old English expressions, and unfamiliar verb forms is in keeping with the rather unique characters Alice meets on her journey. This is an excellent book to use with objective II, vocabulary development, and objective III, nature of the language. (4-7)

DuBois, William Pène. The Giant, illustrated by author. New York: The Viking Press, 1954.

An eight-year-old giant is finally accepted by his town when the people overcome their prejudices and get acquainted with him. This book illustrates the difference that point of view makes (objective IV). Let the children compare the point of view with that of the giant in Jonathan Swift's Gulliver's Travels when he visits Lilliput. (4-6)

Ets, Marie Hall and Aurora Labastida. Nine Days to Christmas, illustrated by Marie Hall Ets. New York: The Viking Press, 1959.

This book is a good introduction to Mexican customs with Spanish words and realistic pictures. It could be used effectively for concept development (objective IV) along with a study of Christmas customs or in a unit on Mexico. (4-6)

Field, Rachel. Hitty: Her First Hundred Years, illustrated by Dorothy P. Lathrop. New York: The Macmillan Company, 1929.

Through the eyes of a doll called Hitty the manners and modes of life in New England in the 1800's are re-created. The appropriate use of dialect, description, figurative and homely language, and speech patterns makes this book an excellent source for objectives II and III, vocabulary development and nature of the language. (4 and above)

Fisher, Aileen. Summer of Little Rain, illustrated by Gloria Stevens. New York: Thomas Nelson and Sons, 1961.

This book presents a beautiful description of animal life from March to Autumn. It follows Beaver and Squirrel for this period of time and gives a true picture of the friends and enemies of such small animals. Its content and quality of writing make it appropriate for use with objective I, structure of the whole composition, and objective IV, concept development. (4-6)

Franchere, Ruth. Willa, illustrated by Leonard Weisgard. New York: Thomas Y. Crowell Company, 1958.

This fictionalized account of Willa Cather's childhood on the Nebraska plains can be used by the classroom teacher as a source for studying the meanings of prefixes and suffixes in various words and for development of a deeper knowledge of early American dialects (objective III). (5-7)

Frazer, Sir James George. The Gorgon's Head and Other Literary Pieces. London: Macmillan and Company, Limited, 1927.

The Gorgon's Head is a myth in which Perseus, in order to save his mother's life, is commanded by the King to perform an almost impossible task. This is a good source for acquainting children with the role of the dependent clause in sentence structure (objective I). (7-9)

Grahame, Kenneth. The Wind in the Willows, illustrated by Ernest H. Shepard. New York: Charles Scribner's Sons, 1908.

The author's skill in using varied sentence patterns and appropriate clause patterns (objective I) to develop continuity of thought produces a unique style of writing that is especially appealing in this humorous story of four animal friends who display aspects of human characteristics in a realistic manner. (5-8)

Hays, Wilma Pitchford. Christmas on the Mayflower, illustrated by Roger Duvoisin. New York: Coward-McCann, Inc., 1956.

This story about the early life of the Pilgrims and the ways in which they solved some of their problems is based on real people and historical facts taken from diaries of the first settlers. This vivid rendition provides an appropriate source for concept development (objective IV) as well as vocabulary development (objective II). (4-6)

Henry, Marguerite. Brighty of Grand Canyon, illustrated by Wesley Dennis. Chicago: Rand McNally and Company, 1953.

The appropriate use of dialect (objective III) has enriched the author's vivid story-telling ability in this story of love and understanding which developed between a lone burro who lived in the Grand Canyon of Arizona and the old prospector who found him running wild. (4-7)

Henry, Marguerite. Gaudenzia: Pride of the Palio, illustrated by Lynd Ward. Skokie, Illinois: Rand McNally and Company, 1960.

This exciting book presents within the understanding of the child the language and customs of an earlier period in Italy.

The writing, sprinkled with Italian words and phrases, gives an authentic flavor without making reading too difficult. The vivid descriptions and emphatic use of sentence fragments provide excellent illustrations of writing suitable for the development of objectives I, structure of the whole composition; II, vocabulary development; III, nature of the language; and IV, concept development. (5-7)

Hoff, Rhoda. Africa, Adventures in Eyewitness History. New York: Henry Z. Walck, 1963.

One of a series of Adventures in Eyewitness History, this book gives reports written by people who actually lived or traveled in Africa. Original sources of diaries, letters, and essays are included with excellent editorial comment. This history and others in the series are excellent for use in the development of objective I, structure of the whole composition; objective II, vocabulary development; and objective IV, concept development. (4-6)

Holling, Holling Clancy. Paddle-to-the-Sea, illustrated by author. Boston: Houghton Mifflin Co., 1941.

Geographic concepts (objective IV) about the Great Lakes region are presented in this brightly colored book. A miniature canoe is used to show the flow of currents and of traffic. There are also diagrams of a sawmill, a freighter, the canal locks at the Soo (Sault Ste. Marie) and Niagara Falls. Geography is made vivid by the power of imagination. (4-6)

Johnson, Gerald W. America Grows Up, illustrated by Leonard Fisher. New York: Morrow and Company, 1960.

In this perceptive survey of the growth of America between the years 1787 and 1917, Johnson illustrates a high quality of expository writing that employs appropriate language structure (objective I) and simple logic to develop form and content (objective IV). (5-8)

Johnson, Gerald W. America Moves Forward, illustrated by Leonard Everett Fisher. New York: Morrow Book Company, 1960.

This history may be used in conjunction with or instead of the author's excellent books on earlier periods in America's story (see model analysis of America is Born). The vivid descriptions and careful development of concepts make this excellent for use with objective I, structure of the whole composition; objective II, vocabulary development; and objective IV, concept development. (4-6)

Kjelgaard, Jim. Big Red, illustrated by Bob Kuhn. New York: Holiday House, 1956.

In this stirring, realistic story of the adventures of an Irish setter and a trapper's son in the wilderness, Kjelgaard appeals to the sophistication of the older reader by using uncomplicated vocabulary in varied sentence patterns and in extended sentences (objective I). (7-9)

Krumgold, Joseph. ... and now Miguel, illustrated by Jean Charlot. New York: Thomas Y. Crowell Co., 1953.

This 1954 Newbery Medal winner is the perceptive story of a boy's development. Miguel, a member of a family of New Mexican sheepherders, longs to be grown-up and to be an individual in his own right. Written in a rather stylized form, the book would be appropriate to use to help children gain a deeper understanding of themselves and others (objective IV, concept development). (6-7)

McCloskey, Robert. Homer Price, illustrated by author. New York: The Viking Press, 1949.

Homer Price is a solemn-faced youth to whom almost anything might happen, and it usually does. Robert McCloskey's style is epitomized in this book by his excellent choice of sentence combinations and transformations and his selection of usage which is amazingly suitable for each of the characters in this story (objective III). (4-7)

Matsumo, Masako. A Pair of Red Clogs, illustrated by Kazue Mizamura. Cleveland, Ohio: World Publishing Company, 1960.

Mako is a little Japanese girl who is almost willing to play a trick on her mother to get a new pair of red laquered clogs. This portrayal of universal childhood is well suited to objective I, structure of the whole composition; objective II, vocabulary development; and objective IV, concept development. (4-6)

Mead, Margaret. People and Places, illustrated by W. T. Mars and Jan Fairservis and with photographs. New York: World Publishing Company, 1959.

The science of anthropology is presented in this well-organized account that meets the criteria for informational books through the author's clear style of writing, her stimulating presentations, and her challenging conclusions. This book can be used with objective I, structure of the whole composition, and objective IV, concept development. (7-9)

Morey, Walt. Gentle Ben, illustrated by John Schoenherr. New York: E. P. Dutton and Company, Inc., 1965.

An exciting story of a boy and a bear in Alaska, a land of violent contrasts and harsh realities, this book, with its simple direct writing is suitable for the development of objective I, structure of the whole composition, and objective IV, concept development. (4-6)

O'Dell, Scott. Island of the Blue Dolphins. Boston: Houghton Mifflin Company, 1960.

The more mature reader will respond to the subtle variations in Scott O'Dell's style of writing in this story of courage and self-reliance so poignantly displayed by an Indian girl who lived alone for eighteen years. This is an especially appropriate book to use with objective IV, concept development. (5-8)

Pyle, Howard. *Some Merry Adventures of Robin Hood*, illustrated by author. New York: Charles Scribner's Sons, 1954.

The author's skillful use of Middle English dialect, obsolete verb forms and vivid descriptive passages (objective II) transports the young reader into the old English environment of Sherwood Forest in which Robin Hood and his merry men lived. (5-7)

Rounds, Glen. *The Blind Colt*, illustrated by author. New York: Holiday House, Inc., 1960.

Set in the South Dakota Badlands this is the story of a blind colt who grew up with a band of mustangs but was later adopted and trained by a ten-year-old boy. The author's vivid use of western dialect in expanded sentence structures leaves the reader with an authentic feeling of cowboy life. This story combines the elements of objective I, structure of the whole composition, and objective IV, concept development. (5-7)

Sandburg, Carl. *Abe Lincoln Grows Up*, illustrated by James Daugherty. New York: Harcourt, Brace and World, 1928.

This biography of Abraham Lincoln is an outstanding example of the skillful manipulation of the English language to convey concepts of time, place, and personality to the reader (objective IV). Sandburg presents vivid pictures of pioneer days which will appeal to the mature reader. (7-9)

Seredy, Kate. *The White Stag*, illustrated by author. New York: The Viking Press, 1937.

This is the epic story of the migration of the Huns and Magyars from Asia to Europe and the legendary founding of Hungary. The book was awarded the Newbery Medal in 1938. The difficulties encountered in finding and founding a new home in a new land, the religious experiences, and the symbolism attached to the white stag and the red eagle provide an excellent source for concept development, objective IV. (6 and above)

Sorenson, Virginia. *Miracles on Maple Hill*, illustrated by Beth and Joe Krush. New York: Harcourt, Brace and World, 1956.

Marly and her family discover the many meanings of "miracle" when they move from the city to a Pennsylvania farmhouse. A strong theme of family love and understanding (objective IV) is developed through the author's creative use of imagery, of variety in sentence and clause structure, and in her simple, clear diction (objective III). This book was awarded the Newbery Medal in 1957. (5-7)

Steele, William O. The Perilous Road, illustrated by Paul Galdone. New York: Harcourt, Brace and World, 1958.

The Perilous Road is the superb story of a twelve-year-old boy caught between the divided loyalties of the Civil War. The customs and speech of the Tennessee mountain people are well integrated into the narrative, thus making this book appropriate for use with objectives III and IV, nature of the language and concept development. (5-7)

Sutcliff, Rosemary. Beowulf, retold by Rosemary Sutcliff, illustrated by Charles Keeping. New York: E. P. Dutton and Company, Inc., 1962.

This prose version of the well-known Anglo-Saxon epic poem is an excellent source for objectives I, II, and III, structure of the whole composition, vocabulary development and nature of the language. The author makes clear transitions between phrases, sentences, and paragraphs which are filled with expressions of figurative language. Sentences are varied in pattern and order, and often short emphatic sentences are contrasted with longer ones. (6 and above)

Tunis, Edwin. Frontier Living, illustrated by author. Cleveland, Ohio: World Publishing Company, 1961.

Edwin Tunis describes and illustrates every aspect of daily living in the frontier life of the 1700's in this book. It is an excellent reference and provides rich background material about the social life and customs of the pioneers. It would be highly useful with objective IV, concept development. (4 and above)

Untermeyer, Louis (ed.) Stars to Steer By, illustrated by Dorothy Bayley. New York: Harcourt, Brace and World, 1941.

This collection of poems will satisfy a wide variety of tastes and will create new ones as well. The poems are interspersed with sections of informal explanatory prose. This collection is appropriate to use in the presentation of poetry (objective V). (6-9)

White, Anne Terry. George Washington Carver, The Story of a Great American, illustrated by Douglas Gorsline. New York: Random House, 1953.

This impelling narration of the contributions made to southern agriculture, especially, by the son of a slave girl will be an inspiration to everyone who reads it. Through artful management of the English language the author causes the reader to feel joy, defeat, pride in work, and loneliness as felt by George Washington Carver in his unpretentious life. This is an appropriate book to use with objective IV, concept development. (6-9)

White, E. B. Charlotte's Web, illustrated by Garth Williams. New York: Harper and Row, 1952.

In this unique fable for adults and children which is actually an essay on friendship as exemplified by a pig and a spider, the author includes many illustrations of anaphora (objective II). (4-6)

Wilder, Laura Ingalls. Little House on the Prairie, illustrated by Helen Sewell. New York: Harper and Row, 1935.

In her appealing, familiar style the author has presented another story about the hardships, the courage, and the ingenuity it took for a pioneer family to move "out West." This book would be useful in the development of concepts, objective IV. (4-6)

Kindergarten through Grade Six

Anglund, Joan Walsh. Nibble, Nibble Mousekin, illustrated by author. New York: Harcourt, Brace and World, 1962.

The classic tale of Hansel and Gretel and their adventures in the forest is retold in this edition. The use of varied sentence patterns and order, compound-complex sentences, parallel construction, phrases, and vivid but simple descriptive vocabulary recommend this book for developing objective I, structure of the whole composition. (3-5)

Arbuthnot, May Hill and Shelton L. Root, Jr. (eds.) Time for Poetry, illustrated by Arthur Paul. Glenview, Illinois: Scott, Foresman and Company, 1967 (third edition).

This excellent anthology which offers extensive guidance in using poetry with children is especially popular with teachers. It contains a representative collection of poetry for children of all ages; objective V, poetry. (All ages)

d'Aulaire, Ingri and Edgar Parin. Abraham Lincoln, illustrated by authors. New York: Doubleday and Company, 1939 (rev. 1957).

A very human Abraham Lincoln grows through many humorous experiences to become the leader of his country. This book lends itself to reading aloud. Since the illustrations show much about life in earlier times, the children would learn by looking through the book for themselves. The descriptions, language, and vocabulary can be used to inspire the writing of reports, historical research, comparisons, and imaginative accounts. This book can be used for objective II, vocabulary development, and objective IV, concept development. (K-6)

Bianchi, Martha Dickinson and Alfred Leete Hampson (eds.) Poems by Emily Dickinson. Boston: Little, Brown and Company, 1939.

The editors of this inspiring collection of poems by Emily Dickinson have included bits of explanatory prose as an introduction to the poems included. This collection will be useful when the study of poetry, objective V, is introduced in the classroom.(All grades)

Carlson, Natalie Savage (ed.) The Talking Cat and Other Stories of French Canada, illustrated by Roger Duvoisin. New York: Harper and Row, 1952.

These seven humorous folk tales, expressive of long ago French-Canadian life, are written in sentences of normal word order which contain many French names, expressions, and dialect. Each tale has a moral. This book could be used with objective III, nature of the language, and objective IV, concept development. (3-6)

Carmer, Elizabeth and Carl. Pecos Bill and the Long Lasso, illustrated by Mimi Korach. Champaign, Illinois: Garrard Publishing Company, 1968.

This tall tale is about Pecos Bill and the astounding adventures he has with his special lasso. The distinctive use of vocabulary in describing Pecos Bill's outlandish antics makes this book appropriate for use with objective I, structure of the whole composition; objective II, vocabulary development; and objective III, nature of the language. (2-5)

Coatsworth, Elizabeth. Poems, illustrated by Vee Guthrie. New York: Macmillan Company, 1957.

Elizabeth Coatsworth's poems express a love for country life and animals. Her use of contrast and comparison make her poems especially appropriate for objective III, nature of the language, and objective V, poetry. (All ages)

De la Mare, Walter (ed.) Come Hither, illustrated by Warren Chappell. New York: Alfred A. Knopf, 1958 (new edition).

First published in 1928, this is one of the most highly acclaimed anthologies of poems for children; objective V, poetry. (All ages)

De la Mare, Walter. Rhymes and Verses, drawings by Elinore Blaisdell. New York: Holt, Rinehart and Winston, Inc., 1947.

This is a collection of all of Walter de la Mare's poems for children and young people gathered into one volume. This volume can be used in the study of poetry in the classroom, objective V. (All grades)

Kipling, Rudyard. Just So Stories, illustrated by author. New York: Doubleday and Company, 1952.

This collection of humorous stories fills children with delight as they hear or read the rhythmic, flowing text which abounds with descriptive words, dialect, and alliteration of consonant sounds. This is an excellent book to use in the development of objectives II and III, vocabulary development and nature of the language. (All grades)

Milne, A. A. The World of Pooh, illustrated by E. H. Shepard. New York: E. P. Dutton and Company, Inc., 1957.

The trials and tribulations of Christopher Robin and all his friends have become the personal experiences of every child (and adult) who has read or heard these stories. A. A. Milne is a master artist whose work serves as a model by which to introduce young readers to the richness, the rhythm, and the versatility of the English language. This seems to be an especially good book to use with objective I, structure of the whole composition. (3-5)

Nash, Ogden (ed.) Everybody Ought to Know, illustrated by Rose Shirvanian. Philadelphia: J. B. Lippincott Company, 1961.

This anthology of humorous poems delights children of all ages; objective V, poetry. (All ages)

Schatz, Letta. Whiskers, My Cat, illustrated by Paul Galdone. New York: McGraw-Hill Book Company, 1967.

This is a delightful book which is swift, musical, full of grace and simplicity, rich in detail, and filled with outstanding illustrations. The book would be appropriate for use with objective V, poetry. (All ages)

Yates, Elizabeth. Carolina's Courage, illustrated by Nora S. Unwin. New York: E. P. Dutton and Company, 1964.

The author uses a rather sophisticated style of language along with image-laden phrases to tell of the difficult sacrifice Carolina and her doll were asked to make when her family traveled from their New Hampshire farm to a new, rich land in the West. This juvenile novel is suited for use with objective IV, concept development. (3-5)

Zim, Herbert. What's Inside of Me?, illustrated by Herschel Wartik. New York: Morrow and Company, 1952.

Zim presents a clear account of the functions of human internal organs with accompanying illustrative charts. It is suggested that this book be used for the development of objective IV, concept development. (2-5)

Zim, Herbert. What's Inside of Plants?, illustrated by Herschel Wartik. New York: Morrow and Company, 1952.

Material on plant structure is presented in concise text and excellent illustration on a level children can appreciate and understand. This book demonstrates one aspect of concept development, objective IV. (2-5)

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TITLE

Materials for a Curriculum in Written Composition, K-6

Book Two, Use of Literary Models in Teaching Written Composition

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ABSTRACT

ECSC 2. Book Two, Use of Literary Models in Teaching Written Composition, a compilation of resource materials, is based on several assumptions: the desire to write has come often as a result of the enjoyment and stimulation from reading what another has written; the body of writing known as children's literature offers the pupil the possibility of contact with master writers; this association may be systematically encouraged and developed by the teacher. The selections contained in this volume are examples of distinctive writing styles.